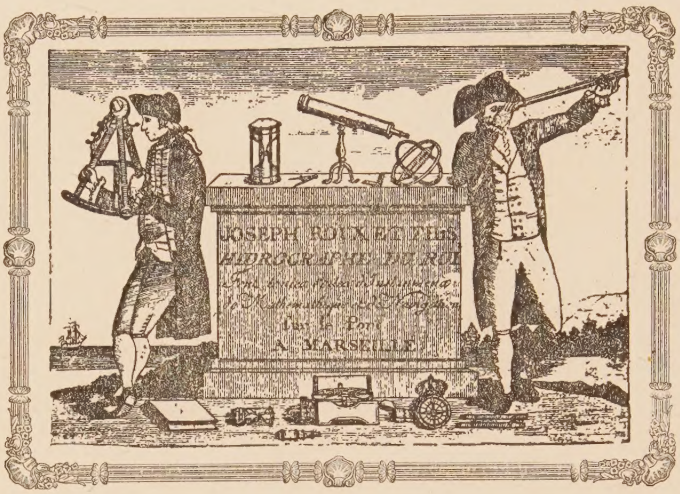
JOSEPH ROUX ET FILS
HYDROGRAPHES DU ROI
dans le Port
A MARSEILLE

JOSEPH ROUX ET FILS
HIDROGRAPHE DU ROI
sur le Port
A MARSEILLE

SHIPS AND SHIPPING

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[1] NAVAL COMBAT BETWEEN THE ENGLISH FRIGATE "FLORA" AND THE FRENCH BRIG "CORCYRE" IN 1798.

From the painting by Antoine Roux, Sen., 1799, owned by M. Laurient Chambon.

SHIPS AND SHIPPING

A
COLLECTION OF PICTURES
INCLUDING
MANY AMERICAN VESSELS

PAINTED BY ANTOINE ROUX AND HIS SONS

With
Introductory Text by Louis Brès and
Reminiscences by Edouard Gaubert
Translated and Annotated
By
ALFRED JOHNSON

MARINE RESEARCH SOCIETY
Salem, Massachusetts
1925

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of the
Marine Research Society

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PREFACE

A CENTURY ago masters of American vessels returning from foreign voyages often brought with them water-color portraits of their ships. These would be given a favored position on the walls of their homes where they would inspire yarns concerning what had happened on some deep-water voyage or while lying in some familiar port thousands of miles from home. Owners of vessels also acquired a liking for pictures of their ships which they used to adorn the walls of their narrow counting-rooms. This was before the days of photography and a ship picture represented a certain intrinsic value — a thing to be treasured and preserved.

In the early days pictures of ships painted in foreign ports were generally done in water-colors. Dutch and Danish artists sometimes painted on glass using oil colors and about the middle of the century English artists almost exclusively used oil colors on canvas. In the treaty ports in China native artists produced oil paintings of ships which were faithful but lifeless portraits. In American ports a few men developed a certain amount of skill in this direction. Sometimes it was an Italian living abroad to escape conscription; sometimes a sign-painter drafted into

a more ambitious field; more often than not, a sailor with a natural aptitude for drawing, whose pictures might be depended upon for their accuracy in depicting the lines of the sails and rigging.

The best drawing and most artistic work was to be found in the Mediterranean ports. Marseilles, Genoa, Leghorn, Trieste and Smyrna all had their artists favored by the sea captains, but the finest work was to be found at Marseilles and in a small hydrographer's shop on the quay facing the water front, kept by a family named Roux. Here, for nearly three-quarters of a century, father and sons made beautiful water-colors of the shipping of all nations that found its way into the ancient port. Much of this work was brought to America where it is now prized by museums or treasured by collectors and the descendants of the original owners. The largest collection of Roux ship pictures in public custody is in the Musée de Marine du Louvre at Paris. The largest and best collection of Roux pictures to be found in an American museum may be seen in the Peabody Museum at Salem.

In 1883 there was published in Marseilles a short account of the Roux family written by Monsieur Louis Brès. It was issued in a very small edition. It has not been found in American libraries and American collectors for years have searched for copies without success. In 1922, by great good fortune, the *Marine Research Society* came into possession of a copy of this brochure through the kind offices of Mr. Sargent H. Wellman, of Topsfield, Mass.; Mr. Foster Stearns, Third Secretary of the American Embassy, Constantinople, Turkey; and Mr. Wesley Frost, the American consul at Marseilles. It was Monsieur Joseph Fournier, the Archivist of the Chamber of Commerce at

Marseilles, who produced the much wanted little volume. Collectors of ship pictures and particularly collectors of Roux water-colors are under great obligation to these gentlemen, for by their kindly interest and assiduous search the Brès booklet eventually came to America and supplied the inspiration that led to the publication of the present volume on the work of the Roux family.

In the effort to produce a comprehensive study this Society, through correspondence with collectors living in Marseilles and elsewhere, has been able to gather together a considerable collection of photographs of Roux water-colors, the best of which are reproduced in the following pages. A few of the photogravures appearing in the monumental works of Vice Admiral de Paris also are figured. Wherever it has been possible to obtain good photographs of Roux pictures owned in America they have been included, but to our regret the photographer sometimes has failed us and sometimes the owner has not fully recognized the value of the work we proposed.

The publication of this volume with any degree of completeness would have been most difficult without the coöperation given by Monsieur Alp. Cyprien Fabre of Marseilles who not only freely placed at our disposal photographs of the Roux water-colors in his private collection but who also most generously acted as a co-worker and ambassador of the Society. Through his kind offices other collectors in Marseilles allowed their pictures to be photographed so that in time the desired result was achieved.

The cordial thanks of the *Marine Research Society* is extended to all who aided this work in Marseilles and more particularly to Deputy Hubert Girard, Messieurs Edouard Gaubert,

Alfred Fabre, Laurent Chambon, Joseph Fournier, F. Certonciny, Louis Brunet, Mme. Veuve Jules Bernabo, Edouard Valette — and to the heirs of Monsieur Brès who have kindly authorized the translation and republication of the Roux brochure. Monsieur Gaubert also kindly consented to record his recollections of the Roux shop on the quay and of its last occupants, and this follows the translation of the account of the family by Monsieur Brès which has been made by Alfred Johnson (Litt.D. University of Paris) who has also supplied annotations to the text and to whose kind services the Society is under much obligation.

Cordial thanks are also due to the officials of the Peabody Museum at Salem, for courtesies rendered and particularly to the late curator of the Marine Room, Mr. John Robinson, who felt a personal interest in this particular publication of the Society and whose recent and deeply regretted death makes it impossible that he should join in felicitations over the achievement of a project that long had been close to his heart.

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A DYNASTY OF MARINE PAINTERS

ANTOINE ROUX AND HIS SONS

LOUIS BRÈS

UNE DYNASTIE DE PEINTRES DE MARINE

ANTOINE ROUX

ET SES FILS

MARSEILLE

LIBRAIRIE MARSEILLAISE

34, Rue Paradis, 34

—

1883

UNE DYNASTIE DE PEINTRES DE MARINE

ANTOINE ROUX

ET SES FILS

IL y a une quarantaine d'années environ, les quais du port de Marseilles avaient une tout autre physionomie que celle qu'on leur connaît aujoud'hui. Il en était notamment ainsi de la ligne de quais qui s'étend de l'église des Augustins au fort Saint-Jean. Cette partie du vieux port a été, en effet, complètement transformée depuis cette époque.

Le quai qui fait face au midi était alors un centre d'affaires très important et un lieu de promenade très en faveur. C'était quelque chose comme la façade de Marseille sur la mer, une façade que nos pères avaient ornée de leur mieux et rendue aussi agréable que possible, où ils avaient édifié l'Hôtel-de-Ville, installé la Loge, c'est à-dire la Bourse, en une salle spacieuse, ouvert toutes sortes de boutiques séduisantes, les plus belles de ce temps. Aussi ce quai était-il très fréquenté et très aimé des flâneurs. On y venait par les journées d'hiver lézarder au soleil, à l'abri du mistral, "brula un gaveou" selon la traditionnelle locution provençale, ou "se chauffer à la cheminée du roi René",

A DYNASTY OF MARINE PAINTERS

ANTOINE ROUX

AND HIS SONS

ABOUT forty years ago* the quays of Marseilles had a very different appearance from that which we know today. This was particularly the case with the section of the quay which extends from the Church of the Augustins to Fort Saint-Jean. This part of the old harbor has in fact been completely transformed since that time.

The quay which faces the south was then the centre for a very important business and a place very popular for taking one's constitutional. It was in a certain sense the façade of Marseilles toward the water front — a façade which our fathers had ornamented to the best of their ability and made as agreeable as possible; where they had erected the City Hall, installed the "Loge," that is to say, the Exchange, in a spacious apartment and opened all kinds of little shops which were the most attractive of their time. Accordingly, this quay was very much frequented and very much loved by strollers. People came here on winter days, stretching themselves like lizards in the sun and seeking a shelter from the prevailing northwest wind, "brula un gaveou"[1] according to the traditional Provençal saying, or "to warm themselves at the fireplace of King René,"[2] as the bour-

*That is to say—about 1843.

comme disaient les bourgeois frottés de littérature et d'histoire. Ah! le bon soleil qu'il faisait là!

On n'avait pas encore ouvert cette large brèche de la rue de la République dans la colline d'argile qui supporte le vieux Marseille; et ce coin des Augustins, avec ses boutiques de marchands d'oiseaux, à la devanture encombrée de cages, où de gros perroquets gris aiguisaient leur bec, où des perruches vertes poussaient des cris stridents, où des centaines de petits oiseaux des îles, aux vives couleurs, voletaient en pépiant, où de petits singes accroupis sur la paille grignotaient des noix et grimaçaient effrontément, où de magnifiques aras d'un blanc de neige, avec un soudain battement d'ailes, redressaient leur aigrette pareille à une flamme rose, — ce coin était le meilleur endroit de la ville pour la flânerie. Que de bons instants passés devant ce magasin de Crémieux, où se voyaient, en outre, des tortues allongeant leur fine tête noire vers une feuille de salade, des nichées de petits cochons d'Inde aux yeux de corail, des trophées d'armes de sauvages et de ceintures de plumes multicolores, de larges coquilles de mer moirées de riches irrisations, scintillantes de lueurs argentines, tout un monde d'êtres et de choses exotiques, bizarres, devant lequel on se prenait à rêver de pays lointains, de longues traversées, d'aventures merveilleuses. Ce fut là un des coins favoris de mon enfance, une de mes premières stations dans ce grand voyage à travers l'inconnu où notre imagination se lance si volontiers, pour peu qu'on lui laisse la bride sur le cou.

Il y avait ainsi, tout le long du quai, quantité de boutiques intéressantes et foule de promeneurs. Il ne faut pas oublier que toute circulation de charroi y était interdite. Des bornes reliées par des chaînes étaient placées à l'extrémité de la Cannebière de façon à empêcher tout véhicule d'avoir accès sur le quai. Les voitures, d'ailleurs, auraient eu grand peine à y circuler. Ces quais étaient fort étroits et l'on a dû, pour procéder

geois, with a smattering of history and literature, are want to say. Ah! how warm and sunny it was there!

They had not yet opened that wide breach of the rue de la République in the hill of clay which supports the old Marseilles; and this corner of the Augustins with its little bird shops, their fronts encumbered with cages, where great grey parrots sharpened their beaks; where green parrakeets uttered strident cries; where hundreds of brilliant colored little birds from the islands, hopped about and chirped; where little monkeys crouched on the straw, nibbled nuts and made faces shamelessly; where magnificent macaws, white as snow, with a sudden beating of wings threw up their aigrettes like a rosy flame; this corner was the best place in the city for strolling leisurely. What pleasant moments spent before the shop of Crémieux, where could be seen, among other things, turtles stretching their thin, black heads out toward a leaf of salad; broods of little guinea-pigs with coral eyes; trophies, such as implements of war used by savages and belts of vari-colored feathers; wide sea shells mottled with rich irradiations, scintilating with brilliant, silvery lights and tints — an entire world of exotic and bizarre beings and things in the presence of which one took to dreaming of far-away lands, of long voyages and of strange adventures. This place was one of the favorite corners of my childhood — one of my first stopping places on this great journey across the unknown, where our imagination runs away with itself so voluntarily if we drop the bridle on its neck ever so little.

There were thus, the whole length of the quay, a quantity of interesting little shops and a crowd of promenaders. It must not be forgotten that all carting was forbidden here. Barrier posts connected by chains were placed at the extremity of the Cannebière[3] in such a manner as to prevent all vehicles from having access on to the quay. Carriages would, moreover, have

à leur élargissement, conquérir sur certains points des surfaces d'eau et supprimer, d'autre part, tout un réseau de petites rues qui leur étaient parallèles. En ce temps là, ils n'étaient guère plus larges qu'un trottoir de boulevard et les maisons qui les bordaient, vues de l'intérieur du port, semblaient avoir les pieds dans l'eau. Pavés en briques roses jusqu'à leur bordure en pierre de Cassis, ils formaient un véritable promenoir, gai à l'œil et exempt de poussière. On passait sous les beauprés des navires, dont la pointe semblait entrer dans les maisons par les fenêtres ouvertes, on admirait les poulaines aux attitudes élancées, aux flottantes draperies, on s'arrêtait à voir extraire des flancs arrondis de quelque galiote hollandaise les fromages rouges qui roulaient à terre dans une rigole de sapin. La galiote hollandaise, avec sa coque cirée comme un vieux bahut et ses petites fenêtres de l'arrière voilées de rideaux blancs, était une des curiosités du port. Elle est restée dans mes souvenirs comme une vision de la Hollande. Les fromages, les oranges, les tresses de sparte, les poteries domestiques de Valauris, au gros émail luisant, étaient les seules marchandises que l'on débarquât sur ce quai; elles étaient transportées à la barre par des portefaix en calotte rouge, les portefaix de Saint-Pierre, qui s'en allaient, deux à deux, d'un pas cadencé.

Du côté des maisons, c'étaient les boutiques des horlogers, des orfèvres, des parfumeurs, des liquoristes, des confiseurs, des chapeliers, des opticiens, des marchands d'instruments de musique, des marchands d'estampes, toutes des mieux achalandées; c'étaient le bijoutier Abadie, les horlogers Berthelot, Félix Barthet, les luthiers Lippi, Laprévôte, le marchand d'estamps Ruspini, l'opticien Casati, les liquoristes Charronnier, Carbonnel, Fiquet, ce dernier à la fois liquoriste et parfumeur; le chapelier Aubespin, les parfumeurs Escoffier-

had great difficulty in passing there, for these quays were very narrow and it would have been necessary, in order to widen them, to reclaim at certain points areas covered with water and to do away elsewhere with an entire network of little streets which were parallel to them. In those days they were scarcely wider than the sidewalk of a boulevard, and the houses which lined them, when seen from the interior of the port, seemed to have their feet in the water. Paved in bright, rosy-red brick up to their curb of Cassis freestone,[4] they formed a veritable promenade, a gay sight and free from dust.

You passed under the bowsprits of ships whose tips seemed to enter the houses through open windows. You admired the figureheads in their elevated postures, clad in floating draperies and you stopped to see extracted from the rounded flanks of some Dutch galliot, the red cheeses which rolled ashore in a shoot built of deal boards. The Dutch galliot with her hull waxed like an old chest and her little stern windows curtained in white, was one of the curiosities of the port. She has lingered in my memory like a vision of Holland. The cheeses, the oranges, the bass-weed mats, the domestic pottery of Valauris, of heavy shining enamel, were the only merchandise unloaded on this quay: these were carried on cross-bars by porters in red skull caps,[5] the street porters of Saint Pierre, who marched off two by two, keeping step as they went.

On the side of the houses there were the shops of the clockmakers, goldsmiths, perfumers, dealers in spirits, confectioners, hatters, opticians, vendors of musical instruments and of engravings, all well patronized by customers. There were the jeweller Abadie, the clockmakers Berthelot and Félix Barthet, the musical instrument makers Lippi and Laprévôte, the dealer in engravings Ruspini, the optician Casati, the dealers in spirits Charronnier, Carbonnel and Fiquet — this last handled both spirits and perfume; the hatter Aubespin, the perfumers Es-

Tombarelly, Augier, le papetier Delestrade, la librairie et le cabinet de lecture des demoiselles Dutertre, "Mesté" Bourrelly et ses "Ombres chinoises", un théâtre minuscule où l'on représentait le "Pont cassé" et où l'on chantait le fameux refrain: "les canards l'ont bien passée. . . ," le magasin de Revest, voilier, "A la tête de Nègre", où l'on voyait, en effet, une énorme tête de nègre sous un auvent, une de mes premières admirations artistiques, un de mes plus vieux souvenirs d'enfance. Je n'aurais garde d'oublier les marchands de saints coloriés dont les étalages faisaient l'admiration des bonnes femmes et des marins. Il y avait là, sous des globes de verre, tout un musée de statuettes en argile, aux couleurs criardes: la Vierge, Saint-Joseph, Saint Jean-Baptiste, etc., avec des auréoles en papier doré. On y voyait aussi des sujets franchement comiques. Je me souviens d'un vieux savetier à lunettes qui tirait son fil ciré avec une énergie qui faisait mes délices. Cela se vendait comme du pain. Pas un petit ménage qui n'eût sur la commode de sa chambre à coucher les deux "globes" traditionnels, achetés sur le quai du Port, à l'occasion de la fête de quelque membre de la famille.

Mais une industrie tout à fait maritime avait là son quartier général. Je veux parler des hydographes qui étaient à la fois marchands de cartes marines, confectionneurs de pavillons et fabricants d'instruments de navigation. Leurs boutiques avaient une physionomie toute particulière. L'étroite vitrine était encombrée de boussoles, d'octants, de brochures, de roses des vents, de cartes, de lunettes marines. A l'intérieur, on entrevoyait dans l'ombre tiède, l'étamine multicolore des pavillons qui faisait à la boutique une mystérieuse décoration, pendant qu'une filtrée de soleil glissait sur la panse luisante d'une boussole, s'accrochait aux branches de cuivre de quelque instrument bizarre, et que la silhouette de l'hydrographe apparaissait vaguement dans le coin le plus obscur.

coffier-Tombarelly, Augier, the stationer Delestrade, the bookseller's shop and reading-room of the Misses Dutertre, "Mesté"[6] Bourrelly and his "Ombres chinoises," a miniature theatre in which was presented the "Pont cassé," and where they sang the famous refrain—"les canards l'ont bien passée;" the warehouses of Revest the sailmaker, "A la tête de Nègre," where was to be seen, in fact, an enormous head of a negro under a penthouse, one of my first artistic admirations and one of my earliest souvenirs of childhood. I could not omit to mention the vendors of colored images of saints whose displays were the admiration of simple old women and of sailors. Of these there were under glass globes, an entire museum of clay statuettes in discordant colors—the Virgin, Saint Joseph, St. John the Baptist, etc., with haloes of gilded paper. There were also among these, subjects which were avowedly comical. I remember an old cobbler with spectacles who tugged at his waxed thread with an energy that delighted me. That one sold like hot cakes. There was not a little home which did not have on the bureau of its sleeping room the two traditional "globes" bought on the quay du Port, on the occasion of the birthday of some member of the family.

But an industry entirely maritime had its headquarters there. I refer to the hydrographers, who were at the same time merchants of charts, makers of flags and manufacturers of nautical instruments. Their little shops had a physiognomy of their own. The narrow shop window was encumbered with compasses, octants, pamphlets, compass cards, charts and marine glasses. Inside one descried in the cool shade the multi-colored bunting of flags, which gave to the shop a mysterious decoration; while a ray of sunlight shone on the glistening bowl of a compass and rested on the copper arms of some bizarre nautical instrument, so that the silhouette of the hydrographer appeared vaguely outlined in the most obscure corner.

Pendant de longues années, cette industrie fut exercée d'une façon non interrompue par les membres d'une famille marseillaise, la famille Roux. Dès le milieu du dix-huitième siècle, nous trouvons l'un deux, Joseph Roux, établi comme hydrographe sur le quai du Port. Son arrière petit-fils y est encore, et l'on peut voir de chaque côté de l'une des fenêtres de l'entresol qu'il occupe aujourd'hui, non loin de la Mairie, les statuettes de deux officiers de la marine marchande du siècle dernier, en culotte de nankin, en habit bleu ou marron, les bas blancs, les souliers à boucles, le tricorne sur la tête, l'un occupé à prendre la hauteur du soleil avec un octant (on disait alors un astrolabe), pour faire le point, l'autre, la longue vue braquée sur l'horizon, les deux statuettes, dis-je, qui étaient autrefois à la porte du magasin paternel, entre le coin de Reboul et le fort Saint-Jean.

C'est cette famille d'hydrographes, depuis si longtemps établie à Marseille, qui a fourni la dynastie des peintres de marine dont j'ai à entretenir mes lecteurs.

Antoine Roux fut le créateur en France d'un nouveau genre de peinture, — les portraits de navire, — genre un peu abandonné aujourd'hui, mais qui eut pendant plus d'un demi-siècle une très grande vogue dans nos ports de mer. Qui ne se souvient d'avoir vu, dans les comptoirs de nos armateurs ces cadres où était représenté à l'aquarelle, avec une minutieuse fidélité et une remarquable vérité d'allure, quelque navire de commerce, un trois mâts, un brick, une goëlette, filant toutes voiles dehors, et au-dessous une bande noire sur laquelle se détachait en belles lettres blanches le nom du navire, celui du capitaine et celui de l'armateur. Les plus remarquables de ces portraits furent exécutés par des membres de la famille Roux.

Joseph-Ange-Antoine Roux naquit à Marseille, en 1765, de

RECUEIL
Des Principaux Plans des Ports et Rades de la Mer Mediterranée,
Estraits de ma Carte en Douze Feiiilles
DEDIÉE A MONS.R LE DUC DE CHOISEUL
Ministre de la guerre et de la Marine
Par Son tres humble Serviteur Joseph Roux Hidrographe du Roy
Nouvelle edition Corrigée et Augmentée

During many years this industry was carried on without interruption by the members of a Marseilles family — the Roux family. As early as the middle of the eighteenth century we find one of them, Joseph Roux, established as hydrographer on the Quay of the Port. His great-grandson is there still, and one may see at each side of one of the windows of the mezzanine floor, which he occupies today, not far from the City Hall, the statuettes of two officers of the merchant marine of the last century, in knee-breeches of nankeen, in coat of blue or chestnut color, white stockings, shoes with buckles, the three-cornered hat on their heads; one of them occupied in taking the elevation of the sun with an octant (they called it at that time an astrolabe), in order to determine the ship's position; the other, the telescope leveled on the horizon; the two statuettes, I repeat, which were formerly at the door of the paternal shop between the corner of Reboul and the Fort Saint-Jean.

It is this family of hydrographers, established, since so long ago at Marseilles, which has furnished the dynasty of marine painters, concerning whom I wish to speak to my readers.

Antoine Roux was the creator in France of a new kind of painting — the ship portrait — a style somewhat neglected today, but which had, during more than a half century, a very great vogue in our seaports. Who does not recall having seen in the counting houses of our shipowners, those frames in which was represented in water-colors with a minute fidelity and a remarkable truthfulness of appearance, some vessel of commerce, a three-master, a brig, a schooner, running off, all sail set, and underneath it, a black band on which stood out in beautiful white letters the name of the ship, that of the captain and that of the owner. The most remarkable of these portraits were painted by members of the Roux family.

Joseph-Ange-Antoine Roux was born at Marseilles, in 1765,

Joseph Roux et d'Ursule Demolin. Le père, ainsi que je l'ai dit, était hydrographe et tenait boutique sur le quai. Le jeune Antoine avait été mis de bonne heure à l'établi, où il s'exerçait à la confection des lochs et des astrolabes, mais il consacrait volontiers ses instants de loisir à crayonner des profils de navires, à fixer par un croquis quelques détails du spectacle qu'il avait constamment devant les yeux. Le port de Marseille était fréquenté alors à peu près exclusivement par des navires anglais, qui venaient y apporter les épices de l'Inde et les laines du Levant. Par sa profession, le jeune hydrographe était en relations journalières avec les officiers anglais. Ceux ci remarquèrent ses dispositions artistiques et lui donnèrent les premières notions de la peinture à l'aquarelle, en l'engageant à s'adonner à la peinture des portraits de navire, genre qui sans doute était en honneur chez eux. Nous trouvons, en effet, dans ses premiers albums, dont la suite considérable a été religieusement conservée par la famille, nous trouvons, dis-je, dans ses premiers albums, datés de 1785 et 1787, des noms et des notes qui révèlent ses relations avec des officiers de la marine britannique.

Rien d'intéressant à feuilleter comme ces albums, au nombre d'une centaine environ, tous soigneusement datés, où se succèdent les croquis au crayon, les études à l'aquarrelle, des profils de navires, des barques, des mâts, des voilures, des figures de matelots ou de pêcheurs, de nombreuses vues du port de Marseille et de ses environs. On y suit les progrès de l'artiste; on y démèle son patient effort à étudier le navire dans son ensemble et dans ses détails, à surprendre son allure, sa physionomie, les caractères distinctifs de chaque type, de chaque nation; on y voit, en un mot, le peintre s'armer de toutes pièces pour devenir une portraitiste consciencieux, fidèle et spirituel.

C'est ainsi que se forma cet artiste qui, dans sa sphère mo-

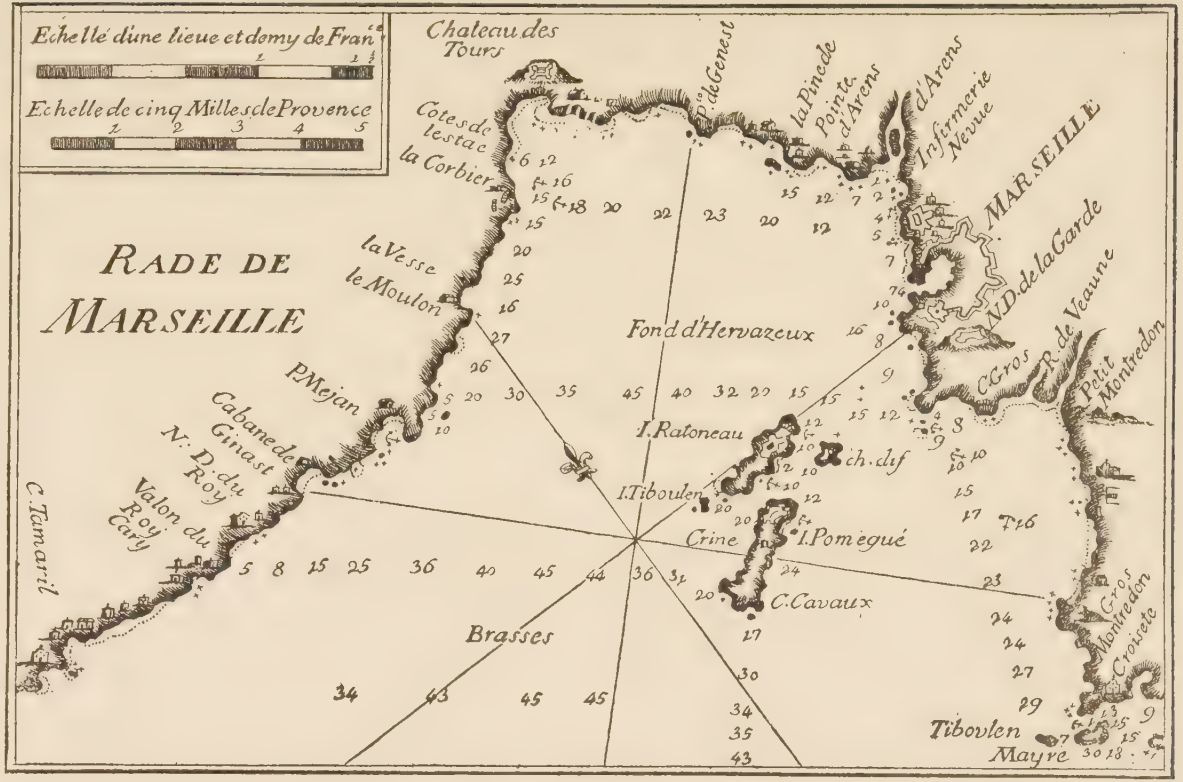


CHART OF THE ROADSTEAD OF MARSEILLES.

From "Recucil des Prinapaux Plans des Ports et Rades de la Mer Mediterranée" by Joseph Roux, Hydrographer to the King.

son of Joseph Roux and Ursule Demolin. The father was, as I have said, hydrographer and kept shop on the quay. The young Antoine had been apprenticed early to the business, where he practiced the manufacture of ship's logs and of astrolabes, but he devoted voluntarily his leisure moments to drawing the outlines of ships, to catching in a sketch some details of the spectacle which he had constantly before his eyes. The port of Marseilles was frequented at that time almost exclusively by English ships, which came there to bring the spices of India and the wools of the East. Through his profession the young hydrographer was in daily contact with the English officers. These men noticed his artistic proclivities and gave him the first notions of water-color painting, in engaging him to devote himself to the painting of portraits of ships, a style which was without doubt held in honor among them. We find, in fact, in his first sketch-books, the remarkable set of which has been religiously preserved by the family — we find, I repeat, in his early sketch-books, dated from 1785 and 1787, names and notes which reveal his relations with officers of the British Navy.

There is nothing more interesting to run through than these albums, to the number of about one hundred, all carefully dated, where there succeed each other, rough pencil sketches, studies in water-colors, profiles of ships, barks, masts, sets of sails, faces of sailors, or of fishermen, and numerous views of the port of Marseilles and of its environs. It is possible to follow the progress of the artist in these, to distinguish in them his patient effort to study the ship in her entirety and in her details — to catch her appearance, her physiognomy, the distinctive characteristics of each type, of each nation; one sees here, in a word, the painter equipping himself in everyway to become a conscientious portrait painter, faithful and spiritual.

It is thus that this artist formed himself, who in his modest

deste, fut un peintre de marine des plus habiles et des plus étonnants. Sans doute il manqua à Antoine Roux ce qui fait défaut à ceux qui n'ont pas reçu les principes de l'école. Ses figures, inspirées de celles qui peuplent les tableaux de Joseph Vernet, dont il a fait de nombreuses copies et des imitations à l'aquarelie, pêchent par la correction; dans ses vues de ports, la perspective des quais et des édifices laisse quelque peu à désirer. Mais ses navires défient toute critique. Non seulement les marins les trouvent irréprochables pour la vérité des formes, pour la justesse des manœuvres, pour l'allure, le mouvement, pour ce je ne sais quoi qui constitue l'individualité d'un navire; mais les artistes eux mêmes sont charmés de l'effet de ces pages où le navire, en parfaite harmonie avec les eaux, le ciel, les bouts de côte, les spirituels lointains qui l'encadrent, produit toujours un charmant effet pittoresque. Ils en apprécient aussi l'exécution sobre, intelligente, facile, dont tous les détails exécutés à main levée sont exempts de la sécheresse que des imitateurs, trop enclins à se servir de la règle et du tire-ligne, ont apportée dans les ouvrages de ce genre; ils en aiment beaucoup enfin la tonalité claire, argentine, élégante, où l'on retrouve comme un écho affaibli, comme un harmonieux reflet des marinistes hollandais.

Antoine Roux produisit énormément et toujours avec cette conscience et cet amour de son art que l'on retrouve dans ses moindres pages. Les armateurs marseillais et les capitaines étrangers lui confiaient à l'envi le soin de reproduire leurs navires. Les négociants, en quittant la salle de la Loge, où ils venaient chaque jour traiter leurs affaires, aimaient à donner un coup d'œil à la vitrine du peintre hydrographe, où toujours quelque

[2] ANTOINE ROUX, SENIOR
1765-1835

From a drawing made in October, 1830, by M. le Chevalier de Tropbrillant.

sphere was one of the most dexterous and wonderful of marine painters. Without doubt Antoine Roux lacked that which is wanting in all those who have not received their training in the principles of the schools. His figures, inspired by those which peopled the pictures of Joseph Vernet, of which he had made numerous copies and imitations in water colors, failed in correctness of delineation; in his harbor views, the perspective of the quays and of buildings leaves a little to be desired. But his ships defy all criticism. Not only do the sailors find them irreproachable for the accuracy of their modeling, for the correctness of his manner of handling them, for their ship-shape, trim appearance, their movement, for the, I know not what that constitutes the individuality of a ship; but the artists themselves are charmed with the effect of those pages where the ship, in perfect harmony with the water, the sky, the bits of coast, the ingenious backgrounds which frame it, produces always a charming, picturesque effect. They also appreciate in them the restrained execution, intelligent and facile, of which all details executed in free-hand are exempt from the dryness which imitators, too much inclined to employ the ruler and drawing pen, have brought into works of this nature. Finally, they admire in them their clear tonality suggesting silver; and their elegance, in all of which one recognizes, like a faint echo, an harmonious reflection of the Dutch marine painters.

Antoine Roux was an enormously prolific painter and always worked with that conscience and that love of his art, which we find in his smallest pages. The shipowners of Marseilles and the foreign captains, vied with each other in entrusting to him the task of reproducing their ships. The merchants upon leaving the assembly hall of the Exchange, where they came every day to attend to their business affairs, loved to have a look at the show window of the hydrographic painter, where some new

œuvre nouvelle était exposée. Puis, c'était l'armateur qui amenait ses amis pour juger de la ressemblance; et l'on se récriait, et l'on entrait dans la boutique féliciter le peintre. Il en était ainsi à chaque nouveau portrait.

La piété des marins fit aussi exécuter à Antoine Roux nombre d'ouvrages. La dévotion à Notre Dame de la Garde avait alors de profondes racines dans le cœur des matelots. Il n'était pas rare de voir un équipage gravir, pieds nus, les sentiers rocailleux de la colline au sommet de laquelle s'élevait la petite chapelle. L'un des marins portait un petit navire en bois, finement gréé, que l'on allait suspendre à la voute du sanctuaire ou un tableau représentant un navire en détresse, destiné à être accroché au mur, un "ex voto", C'était en effet l'accomplissement d'un vœu fait à l'heure du péril, au milieu de quelque tempête ou de quelque incendie en mer, alors que tout espoir semblait perdu. Rien de touchant comme de voir ces rudes marins s'acquitter religieusement de leur promesse. C'était à Antoine Roux que s'adressaient ceux qui se souciaient d'ajouter à l'intention pieuse de l'hommage le mérite d'une peinture fidèle et artistique.

Indépendamment de ces portraits, Antoine Roux exécuta des scènes navales qui sont de véritables tableaux. Je citerai notamment deux grandes aquarelles gui doivent se trouver chez Mme de S..., à Marseille, et dont je n'ai vu que les copies, trés remarquables d'ailleurs, faites également à l'aquarelle, par l'un des fils du peintre, François Roux, artiste lui-même très distingué. L'une représente une frégate de 44 canons mettant vent arrière sur les parages du phare d'Edystone et faisant appel à une

piece of work was always on view. Soon after them it was the owner who came and brought his friends to judge of the resemblance, and together they would exclaim in surprise and then go into the shop to congratulate the painter. It was always this same way with each new ship picture.

The piety of seafaring men also brought about the painting of a number of works by Antoine Roux. The devotion to Notre Dame de la Garde had at that time deep roots in the hearts of mariners. It was not unusual to see a ship's crew climbing barefooted the rocky paths of the hill on whose summit the little Chapel reared itself. One of these sailors would carry a little wooden model of a ship, finely carved, which they came to suspend in the arched roof of the Sanctuary, or a picture representing a ship in distress, destined to be attached to the wall in expiation of a vow.

It was, in fact the accomplishment of a vow made in the hour of peril, in the midst of some tempest or of some conflagration at sea, at a time when all hope seemed lost. Nothing could be more touching than to see these rude sailors aquitting themselves religiously of their promises. It was to Antoine Roux that those addressed themselves who desired to add to the pious tribute of homage, the visible offering of an accurate and artistic painting.

Independently of his pictures of individual ships, Antoine Roux painted some naval scenes which are veritable descriptions. I would cite particularly two large water colors which should be found in the house of Madame de S——, at Marseilles, and of which I have only seen copies, very remarkable ones they are too, done in water-colors by one of the sons of the painter, François Roux — himself a distinguished artist. One of these represents a frigate of 44 guns, keeping-off before the wind, in the neighborhood of the Eddystone Lighthouse, and

autre frégate, au plus près, d'arriver par ses eaux. Une mer houleuse, des nuages courant dans le ciel, une voilure très mouvementée: — page pleine de souffle et d'un grand effet. L'autre nous montre un vaisseau de 130 canons, en panne, portant pavillon de vice amiral, ralliant son escadre et recevant le salut d'un vaisseau de 74 canons courant vent largue. Une fort belle composition et d'une exactitude technique irréprochable. Ces deux pages reproduisent des navires de guerre du type de 1810.

La période du blocus continental fournit à Antoine Roux l'occasion de reproduire plus d'un épisode de nos guerres maritimes. Un amateur marseillais qui a réuni de nombreux et curieux morceaux de l'œuvre d'Antoine Roux et à qui je dois bien des renseignements, M. Chambon, contrôleur des douanes, m'a montré deux scènes empruntées à l'histoire maritime de cette époque. Ce sont deux faits d'armes d'un corsaire marseillais dont le nom est resté légendaire, le capitaine Mordeille. Dans l'une et dans l'autre page, on voit un petit brick, le "Dubourdieu", que montait l'intrépide corsaire, attaquer et capturer des navires anglais. Ici, le corsaire prend à l'abordage le trois-mâts le "Loyalty"; là, il serre de près le brick "Leeds" qui, sous la canonnade du brick français, amène son pavillon. Les deux scènes sont datées de 1810. Elles sont on ne peut plus mouvementées, vivantes, spirituelles. On jurerait que le peintre a assisté à l'action et qu'il a jeté sur le papier son impression toute chaude. Il y a mis certainement tout son talent de peintre et toute son âme de patriote.

Deux compositions bien intéressantes du même artiste se trouvent également chez M. Chambon. Ce sont deux grandes

signalling to another frigate that is close-hauled to the wind, to keep off and bear down into her wake. A rolling, boisterous sea, clouds flying across the heavens, a set of sails all full of life and movement — a page full of inspiration and of a grand effect. The other shows us a vessel of 130 guns, lying-to, flying the flag of a Vice Admiral who is signalling his squadron to come up into the wind and receiving the salute of a vessel of 74 guns, running off with a leading breeze. A very fine composition and of a technical exactitude which is irreproachable. These two pages reproduced ships of war of the type of 1810.

The period of the continental blockade furnished the occasion for Antoine Roux to reproduce more than one episode of our maritime wars. A lover of art of Marseilles, who has collected numerous and curious examples of the work of Antoine Roux, and to whom I owe much information, Monsieur Chambon, Comptroller of the Customs, has shown me two scenes borrowed from the maritime history of this period. These are two engagements of a corsair of Marseilles, whose name remains legendary —Captain Mordeille. In each of the two pages, one sees a small brig, the "Dubourdieu," which the intrepid sea rover commanded, attacking and capturing some English ships. In the first, the commander of the privateer is boarding the three-master, the "Loyalty"; in the other he is pressing closely on the heels of the brig "Leeds," which, under the cannonading of the French brig, strikes her colors. The two scenes are dated 1810. They are as full of movement as possible, animated, spiritual. One would swear that the painter had been present at the action and had thrown his impressions on the paper while they were still fresh and warm. He certainly has put into them all his talent as a painter and all his soul, as a patriot.

Two very interesting compositions by the same artist may also be found in the collection of Monsieur Chambon. These

vues du port de Marseille, datées de 1801. L'une est prise de la Consigne, l'autre de l'ancien chantier de construction que l'on appelait le plan Fourniguier. L'on a ainsi, sur ses deux faces, le port de Marseille, tel qu'il était au commencement du siècle, avec le mouvement de ses quais et l'animation de son bassin, animation relative sans doute et qui n'a rien de commun avec l'encombrement que nous avons vu depuis.

Dans la première de ces vues, le spectateur a le fort Saint-Jean à sa droite, à gauche des navires de commerce formant coulisse. Tout contre le quai, un bateau pêcheur, sa voile abattue en guise de tente, une tartane chargée jusqu'à mi-mât de branches de pin, un batelier avec son tendele blanc rayé de bleu. Au milieu du port, de petites embarcations ; un trois-mâts arrive, les voiles déployées ; plus loin, une petite felouque de guerre prenant le vent, tout son équipage en mouvement sur le pont. Comme fond, les talus du fort Saint-Nicolas, les tours crénelées de l'abbaye de Saint-Victor et au-dessous les navires en quarantaine, à gauche un lointain vaporeux, au-dessus un ciel gris et fin. Sur le quai, la population du quartier Saint-Jean, des pêcheurs, des poissonnières, une revendeuse d'herbes, ses paniers aux bras, des portefaix.

L'autre vue fait face à la Tourette. Une corvette de guerre s'apprête à quitter le port. Non loin de là, une bombarde, curieux type de navire aujourd'hui disparu, puis des bateaux à voiles latines. Au premier plan, sur le quai, l'entassement des colis, indice d'une certaine activité commerciale, des caisses de savon que l'on commence à charger, des barriques que l'on roule, le douanier en tricorne, baudrier jaune, culotte courte et bas blancs, enfin des soldats se rendant au fort, des soldats de la République dans l'uniforme que les dessins de Charlet et de Raffet nous ont conservé.

are two large views of the port of Marseilles, dated 1801. One is taken from the Consigne; the other from the old dockyard which was called the Fourniguier plan. One has, thus, the port of Marseilles on each of its two sides, such as it was at the commencement of the century, with the movement of its quays and the animation of its dock — animation relative, no doubt, and which has nothing in common with the great congestion which we have since seen.

In the first of these views, the spectator has the Fort Saint-Jean at his right; to the left, the ships of commerce form the side scene. Directly against the quay a fishing boat, her lowered sail stretched like a tent, a tartane[7] loaded halfway up her mast with fir branches; a boatman, with his white awning striped with blue. In the middle of the port, some small craft; a three-master arrives, under full sail; further on a small felucca of war[8] stands close to the wind, all her crew in movement on the deck. As background we see the slopes of Fort Saint-Nicolas, the embattled towers of the Abbey of Saint Victor, and below, the ships in quarantine; to the left, a hazy background; overhead, a grey, delicate sky; on the quay, the population of the neighborhood of Saint-Jean, fishermen, fishmongers, a retailer of herbs — their baskets on their arms — and some street porters.

The other view faces the Tourette.[9] A sloop of war is getting ready to leave port. Not far from there a bomb-vessel, a curious type of vessel, today disappeared; then, boats with lateen sails. In the foreground, on the quay, the pile of bales — indication of a certain commercial activity; cases of soap, which they are commencing to load; casks which they are rolling; the custom house officer in a three-cornered hat, yellow shoulder-belt, short breeches and white stockings; finally, some soldiers are going to the fort — soldiers of the Republic, in the uniform which the drawings of Charlet and Raffet have preserved for us.

Ce sont là, on l'avouera, des pages curieuses et, à cause même de la naïveté de certains détails, bien faites pour nous captiver. Mieux que les récits du temps, elles nous montrent la physionomie du port de Marseille au commencement du siècle et nous laissent deviner ce que pouvait être son mouvement commercial. Ce sont là de sincères et précieux documents.

Je ne pouvais, en les examinant, en considérant ce port à moitié vide, où évoluent quelques petits navires de guerre ou de commerce, m'empêcher de songer à nos immenses bassins des ports neufs, encombrés d'énormes vapeurs, crachant la fumée et débordant de marchandises venues de tous les points du globe, à ce fourmillement de nos quais, à cette activité dévorante qui est le fond de notre mouvement commercial, et je me demandais quel serait l'étonnement d'un Marseillais de 1801 s'il revenait de nos jours et était mis tout d'un coup en face d'un tel tableau.

D'autres scènes maritimes dues au pinceau d'Antoine Roux pourraient être citées avec éloges. Tel est cette grande aquarelle, apartenant également à M. Chambon, qui représente une frégate de second rang (44 canons) remplaçant son mât de misaine dans la rade de Toulon, où le mouvement des manœuvres est si spirituellement rendu, où la coque sombre du navire à demi démâté prend un intérêt si pittoresque. Telle est cette galère, les rames levées, si hardiment présentée de face, et qui semble glisser sur l'eau comme un insecte aux mille pattes, telle est cette vue de la rade de Toulon, d'une harmonie si douce et si fine, et tant d'autres pièces qui font partie de cette collection formée par les héritiers d'Antoine Roux, que si l'on a si justement appelée un musée naval.

[3] ENTRÉE DU VIEUX PORT DU MARSEILLE.
From the painting by Antoine Roux, Sen., owned by M. Alfred Fabre.

There are here, we must avow, some curious pages, and because of the naiveté of certain details, well calculated to captivate us. Better than the written accounts of the time, they show us the physiognomy of the port of Marseilles at the beginning of the century and allow us to guess what could have been its commercial activity. These are indeed sincere and precious documents.

In examining these pictures and in considering this half-empty port which they show us, and in which a few small warships or vessels of commerce are manœuvering, I could not prevent myself from thinking of the immense docks of our new ports, encumbered with enormous steamers belching smoke and overflowing with merchandise come from all corners of the globe; nor from thinking of that teeming life of our quays, of that devouring activity which is the foundation of our commercial progress; and I asked myself what would be the astonishment of a resident of Marseilles in the year 1801, if he were to come back in our time and were placed, all of a sudden, in front of such a picture.

Other marine paintings from the brush of Antoine Roux might be cited with commendation. Such a one is that large water-color, belonging also to Monsieur Chambon, which depicts a frigate of the second class (44 guns) replacing her foremast in the roadstead of Toulon, where the animation, life and bustle of re-rigging are depicted with such a sympathetic understanding and where the sombre hull of the half-dismasted ship takes on such a picturesque interest. Such is that rowing galley, the oars unshipped, so boldly presented bow on, and which seems to glide over the water like an insect with a thousand legs; such is that view of the road of Toulon, so sweetly and harmoniously fine, and so many other pieces which form a part of that collection made by the heirs of Antoine Roux, which has been so justly called a naval museum.

Je n'aurais garde d'oublier enfin les peintures de l'artiste que possède le Musée de marine du Louvre et qui figurent au catalogue sous les désignations suivantes: frégate anglaise au mouillage (1796), brick marchand américain, frégate anglaise, frégate hollandaise, frégate suédoise, frégate danoise.

Antoine Roux mourut en 1835 des suites d'une attaque de choléra. Jusqu'aux derniers jours de sa verte vieillesse, le peintre hydrographe fut fidèle à ses cartes marines et à ses pinceaux. C'etait plaisir de voir dans sa boutique ce robuste vieillard, à la physionomie affable et souriante, et qui, bien que privé d'un œil, enlevait si lestement encore ses portraits de navire et s'amusait entre temps à croquer quelque type de la rue vu par la porte entre-bâillée. Ses cartons sont bourrés de pochades, de croquetons, où se retrouvent, sous une gaucherie d'interprétations qui n'est pas sans naïveté et sans grâce, la plupart des physionomies populaires du Marseille de ce temps-là: bourgeois à la longue "lévite", pêcheurs vêtus de cadis, matelots grecs ou catalans dans leur costume national, portefaix, décrotteurs, mendiants, paysannes au feutre noir galonné d'or, poissonnières à le "coquette" de dentelles, tout un monde disparu.

Antoine Roux eut trois fils, L'aîné, nommé Antoine comme son père, né en 1799, Frédéric, né en 1805, et François-Geoffroy, né en 1811. Tous trois embrassèrent la profession paternelle et s'exercèrent à la peinture de marine, les deux derniers avec grand succès.

Antoine s'établit de bonne heure sur le quai du Port, non loin de son père, et prit la suite des affaires d'un de ses oncles. Il a fait, pendant sa longue carrière (il est mort en 1872), beaucoup de portraits de navires; mais, bien que signés Antoine Roux, on

[4] MATHIEU ANTOINE ROUX
1799-1872

Lastly, far be it from me to forget the paintings of this artist which the marine museum of the Louvre possesses and which appear in the catalogue under the following designations: English frigate riding at anchor (1796), American merchant brig, English frigate, Dutch frigate, Swedish frigate, Danish frigate, etc.

Antoine Roux died in 1835 from the results of an attack of cholera. Up to the last days of his green old age, the painter-hydrographer was faithful to his charts and to his brushes. It was a pleasure to see this vigorous old gentleman in his shop with his affable and smiling face, and who, although deprived of one eye, still turned off so skilfully his portraits of ships and amused himself between times in sketching some typical street figure caught as he saw it through his half-open door. His portfolios are full of rough sketches and first draughts in which may be found under an awkwardness of interpretation which is not without naïveté and grace, the greater part of the popular physiognomies of Marseilles of that time — a bourgeois with the long frock coat, fishermen clad in cheap woolen serge, Greek or Catalonian sailors in their national costumes, street porters, shoe blacks, beggars, peasants in old black felt tiles with gold braid on them, women fishmongers decked out in lace bows — a world of its own which has now disappeared.

Antoine Roux had three sons. The eldest, named Antoine like his father, was born in 1799. Frédéric born in 1805, and François Geoffroy born in 1811. All three embraced the paternal profession and practiced marine painting, the last two with great success.

Antoine established himself early on the Quay of the Port, not far from his father, and succeeded to the business of one of his uncles. He made during his long career (he died in 1872) many portraits of ships; but in spite of their being signed An-

ne saurait les confondre avec ceux du chef de la dynastie. Fidèle à Marseille, au quai du Port, à sa boutique, il a transmis son industrie à son fils. Ce dernier, qui porte également ce prénom d'Antoine, illustré par son aïeul, est, je l'ai dit, établi sur le quai du Port, non loin du berceau de sa famille, et, s'il ne cultive pas lui-même la peinture de marine comme ses pères, il a du moins conservé le respect de leur art et montre avec un légitime orgueil les nombreux documents qui constituent les archives artistiques de la famille.

Les deux autres fils, Frédéric et François, eurent une existence plus accidentée que celle de leur aîné. Frédéric, à qui le père Roux avait mis de bonne heure, comme à ses deux autres fils d'ailleurs, le crayon et le pinceau à la main, montrait des dispositions remarquables pour la peinture. Dans un voyage que firent à Marseille Carle Vernet et son fils Horace, les deux artistes s'arrêtèrent à la boutique du peintre hydrographe, attirés peut être par quelque portrait de navire fraîchement exposé à la vitrine et séduits sans nul doute par cette vive admiration que professait Antoine pour les ouvrages de Joseph Vernet. Les essais pleins de promesses du jeune Frédéric fixèrent leur attention et ils décidèrent le père à l'envoyer à Paris, lui promettant aide et protection. Frédéric avait vingt ans quand il quitta Marseille. Il fréquenta pendant quelques années l'atelier d'Horace Vernet: il y puisa cette dextérité de main, cette facilité et cette souplesse dans l'exécution qui firent de lui, sinon un portraitiste consciencieux comme son père, du moins un aquarelliste des plus brillants. Telle de ses études, tiède et dorée, exécutée avec quelques frottis de pinceau sur le papier humide, fait songer aux marines de Bonington. J'ai feuilleté quelques-uns de ses albums, suite de vues prises sur nature au cours de

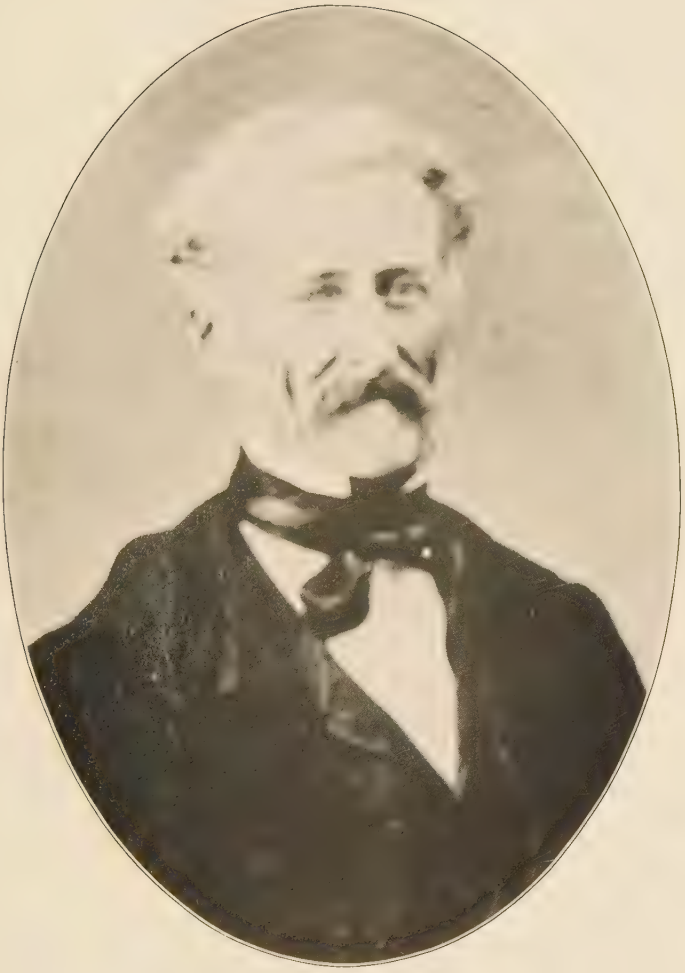
toine Roux one could not confound them with those of the head of the dynasty. Faithful to Marseilles, to the Quay of the Port and to his little shop, he transmitted his business to his son. The latter who bears also the christian name of Antoine, made illustrious by his grandfather, is, as I have said, established on the Quay of the Port, not far from the cradle of his family, and, if he does not himself cultivate marine painting as did his ancestors, he has at least preserved the respect for their art and shows with a legitimate pride the numerous documents which constitute the artistic archives of the family.

The two other sons, Frédéric and François, had an existence more varied than that of their older brother. Frédéric, into whose hands the father Roux had put the pencil and brush very early, as indeed he had done in the cases of his two other sons, showed a remarkable aptitude for painting. On a voyage which Carle Vernet and his son Horace made to Marseilles, the two artists stopped at the shop of the painter-hydrographer, attracted perhaps by some portrait of a ship recently displayed in the show window and won over no doubt by that ardent admiration which Antoine professed for the works of Joseph Vernet. The beginnings, full of promise, of young Frédéric, arrested their attention and they persuaded his father to send him to Paris, promising him aid and protection.

Frédéric was twenty years old when he left Marseilles. He attended for several years the studio of Horace Vernet; he acquired here that dexterity of hand, that facility and that suppleness of execution which made of him, if not a conscientious portrait painter like his father, at least one of the most brilliant of water-colorists. Such a one of his studies, lukewarm and golden — executed with a few rubbings of the brush on the wet paper, makes us think of the marines of Bonington. I have run through some of his sketch-books, a series of views taken from

ses voyages — car il parcourut la Russie, la Norvège — j'y ai rencontré les impressions les plus piquantes et les plus originales, rendues avec une véritable distinction.

Cependant, la profession paternelle l'attirait, Vers 1830, il alla se fixer au Havre, où il leva boutique d'hydrographe sur le quai Lamblardie. Il y aurait certainement réalisé une fortune, car il devint en peu de temps le peintre attitré de tous les capitaines américains émerveillés de sa facilité prodigieuse. Mais notre Provençal avait puisé dans l'atelier d'Horace Vernet, dans cet atelier où l'on s'exerçait à l'escrime, où l'on pinçait de la guitare, où l'on fasait sauter les bouchons de champagne, où l'on passait si gaiment le temps, il y avait puisé autre chose que la pratique de son art, il y avait pris le goût de la vie d'aventures et de plaisirs. De là, ses nombreux voyages en Russie, en Norvége et autres lieux; de là, cette existence de travail fiévreux et de joyeuses distractions à travers laquelle l'artiste éparpilla son talent. Il revint, à deux ou trois reprises, à Marseille, revoir le quartier où il était né et ses camarades d'enfance. Il se plaisait alors à causer en provençal, comme autrefois, affirmant que c'était pour lui un vrai régal que d'entendre l'idiome sonore des pêcheurs de Saint-Jean. C'était un cœur d'or, une vraie nature d'artiste. On raconte que le prince Napoléon lui avait commandé le portrait de son yacht, le "Jérôme-Napoléon". L'ouvrage terminé, le prince en fut ravi, et en demanda une copie pour l'envoyer à son beau-père, le roi d'Italie. Mais l'envoyé du prince essaya de marchander. — "Dites à Son Altesse, fit l'artiste, qu'elle aura le second exemplaire au même prix que le premier; je ne saurais en rabattre un centime. Si on le trouve trop cher, j'en ferai cadeau moi-même au roi d'Italie." Et il l'eût fait comme il le disait, si le prince ne se fût exécuté.



[5] FREDERIC ROUX
1805-1870

nature in the course of his travels — for he traversed Russia, Norway — I found in these the most vivacious, lively and original impressions, rendered with a veritable distinction.

In the meantime the paternal profession attracted him. Toward 1830 he went to establish himself at Havre, where he set up an hydrographic shop on the Lamblardie quay. He would certainly have realized a fortune here, for he became in a very short time the recognized painter of all the American Captains who were astonished by his prodigious facility. But our Provençal had imbibed in the studio of Horace Vernet — in that studio where fencing was practiced, the guitar played, where champagne corks popped, where time was passed so gaily — he had imbibed, we repeat, other things than the practice if his art; he had acquired here the taste for a life of adventure and of pleasure. Hence his numerous journeys to Russia, Norway and other places; hence that existence of feverish work and of joyous distractions, amid which the artist scattered his talent.

He returned on two or three occasions to Marseilles to see again the neighborhood where he was born and the companions of his childhood. It pleased him on such occasions to discourse in Provençal as in the old days, asserting that it was a real treat for him to hear the sonorous idioms of the fishermen of Saint-Jean. His was a heart of gold, a truly artistic nature. It is related that the Prince Napoléon had given him a commission to paint his yacht, the "Jerome-Napoléon." The work completed, the Prince was charmed with it and ordered a copy of it to send to his father-in-law, the King of Italy. But the agent of the Prince sought to haggle. "Say to his Highness," replied the artist, "that he shall have the copy at the same price as the original. I could not take off a centime. If it is found to be too dear, I will make a present of it myself to the King of Italy." And he would have done just as he said if the Prince had not given the commission.

Frédéric Roux est mort au Havre, en janvier 1870.

Son frère cadet parcourut une carrière plus longue et plus brillante. François-Geoffroy s'était formé, comme ses frères, sous l'œil paternel. Il annonçait, lui aussi, des dispositions remarquables, qui lui valurent, de même qu'à Frédéric, les encouragements de Carle et d'Horace Vernet. Mais il ne quitta pas pour cela la boutique du quai Saint-Jean, où il succéda à son père. Là, tout en vendant des boussoles et des cartes marines, il se livrait avec passion à son art. Il y acquit, avec le temps, une remarquable habileté.

Moins artiste peut être que son père, moins primesautier que son frère Frédéric, il atteignit comme practicien à un incomparable degré de virtuosité. Il n'était pas pour lui de cadres trop vastes, de données trop ambitieuses. Méthodique et patient, il semblait se complaire en ces tableaux qui demandent un labeur obstiné, une sûreté de main à toute épreuve. Ses procédés d'aquarelliste se rapprochaient de ceux de l'école anglaise moderne. Il poussait jusqu'aux dernières limites du rendu le maniement du pinceau sans porter atteinte à la fraîcheur du coloris, qui est un des caractères essentiels de la peinture à l'eau, sans rien perdre de la vigueur d'exécution que réclament de grandes surfaces. Aussi, ses compositions, fourmillantes de détails, conservaient-elles une excellente tenue.

Au point de vue de la vérité et de la précision, elles offraient un intérêt exceptionnel. L'artiste s'était assimilé la science du navire comme auraient pu le faire à la fois un constructeur et un marin. Il en connaissait la structure aussi bien que le gréement et la manœuvre ; et les types qu'il reproduisit étaient aussi irréprochables par la régularité de leur forme, la précision de leurs innombrables détails, que par la correction de leur allure, la vérité de leur action.

Sur ce point, je suis heureux de m'appuyer de l'autorité d'un juge des plus compétents. Voici comment M. le vice amiral

Frédéric Roux died at Havre in January, 1870.

His younger brother had a longer and more brilliant career. François Geoffroy was developed like his brothers, under the paternal eye. He also evinced remarkable aptitudes which brought him, as they had Frédéric, the encouragement of Carle and Horace Vernet. But he did not leave for that reason the shop in the quay Saint-Jean where he succeeded his father. There, while selling compasses and charts, he gave himself up with passion to his art. In it he acquired with time a remarkable aptitude.

Less artist perhaps than his father, less mercurial than his brother Frédéric, he attained as practitioner, an incomparable degree of skill. For him there were no frames too large nor themes too ambitious. Methodical and patient, he seemed to delight in those pictures which demanded persistent labor and a surety of hand capable of coping with all difficulties. His methods as a water-colorist, approached those of the modern English School. He pushed to the very limit the handling of the brush without impairing the freshness of the coloring, which is one of the essential characteristics of water-color painting, without losing anything of the vigor of execution which large surfaces demand. Also, his compositions, while abounding in details, preserved an excellent appearance. From the point of view of truth and precision they offer an exceptional interest. The artist has assimilated the science of the ship as if he were both builder and sailor. He understands the construction as well as the rigging and handling of the ship; and the types which he reproduced were quite as irreproachable for the regularity of their form and the precision of their countless details as for the correctness of their appearance and trim, and truthful and life-like nature of their movements.

On this point I am happy to support my statement by the authority of one of the most competent of judges. Here is the

Paris apprécie le talent de François Roux, à propos d'une suite de tableaux de cet artiste que possède le Musée de marine du Louvre:

"Tous ces dessins sont d'une exactitude et d'un fini parfaits, si bien que lorsqu'on les a photographiés, on aurait dit qu'ils l'avaient été d'après nature. Chaque époque a ses particularités bien marquées; les moindres détails se montrent sans nuire à l'ensemble par leur sécheresse. Le modelé surtout est remarquable: on le voit par les formes des canots qui, malgré leur petitesse, serviraient à un ouvrier modeleur aussi bien que les dessins des grandes navires. Les gréements sont d'une exactitude absolue et ont le fini ainsi que la légèreté que permet l'aquarelle maniée par une main sûre. Cette collection si compléte et assurément unique transmettra à la postérité la physionomie des navires qu'elle contient, mieux que beaucoup de tableaux à effet mais inexacts. . "

La collection dont parle l'amiral Paris tient une place importante dans l'œuvre de François Roux. Elle ne comprend pas moins de 63 aquarelles, représentant des types de vaisseaux de guerre depuis 1810 jusqu'à nos jours, ainsi que quelques types de navires marchands. Et il est à noter que tous ces types sont des portraits. La plupart ont été faits avec des croquis pris sur nature par l'artiste, d'autres d'après les dessins que François Roux avait trouvés dans les albums de son père. Ils constituent un ensemble de documents des plus curieux et d'autant plus intéressants qu'ils sont exécutés à une échelle qui permet d'en apprécier les détails.

On y voit le "Wagram", un vaisseau à trois ponts, de 1811, le "Montebello", de 1812 refondu en 1824, la "Ville de Marseille", vaisseau de 74 canons, de 1812, le "Valmy", type de

[6] FRANÇOIS GEOFFROY ROUX
1811-1882

way in which Vice Admiral Paris rates the talent of François Roux as seen in a collection of this artist's pictures which the Marine Museum of the Louvre possesses.

"All these drawings are of a perfect exactitude and finish, to such an extent in fact, that when they have been photographed one would suppose that the photograph had been taken from nature direct. Each epoch has its peculiarities well defined; the least details show themselves without injuring the whole by their dryness. The modeling especially is remarkable; one sees it from the lines of the ship's boats, which in spite of their smallness would serve a boat-builder in making his models, quite as well as in the drawings of the large vessels. The rigging is absolutely correct and has the finish as well as the lightness which water-colors admit of, when manipulated by an unerring hand. This collection so complete and assuredly unique will transmit to posterity the physiognomy of the ships which it contains better than many pictures however sensational but inexact."...

The collection of which Admiral Paris speaks holds an important place in the work of François Roux. It contains not less than 63 water-colors, representing types of warships from 1810, down to our own times, as well as some types of merchant ships. And it should be noted that all these types are portraits. The greater part were made from sketches from nature by the artist; others from the designs which François Roux had found in his father's sketch-books. They constitute a collection of documents of the most curious kind and all the more interesting in that they are executed on a scale which permits one to distinguish and appreciate the details.

Here we see the "Wagram," a three-decked* ship of 1811; the "Montebello," of 1812, thoroughly rebuilt in 1824; the "Ville de Marseilles," a vessel of 74 guns, of 1812; the "Valmy," a

*Three gun-decks, each with a row of portholes through which the guns were discharged.

vaisseau de 1847, le "Fleurus", ancien vaisseau de 100 canons, de 1854, la "Bretagne", vaisseau à vapeur de 130 canons, de 1855, le "Napoléon", vaisseau de 90 canons et de 900 chevaux de force, de 1850, la "Gloire", 900 chevaux, le premier vaisseau cuirassé, de 1859, le "Magenta", un cuirassé à deux ponts, de 1861, l'"Océan", cuirassé à tourelles de 1865, le "Tourville", cuirassé de 1800 chevaux, de 1876, le "Richelieu", croiseur rapide, de 1876, le "Mytho", grand transport, de 1879, enfin un vaisseau du type le plus récent, l'"Amiral Duperré", que l'artiste n'a pu achever.

La série des frégates à voiles ou à vapeur est aussi des plus complètes. Nous y trouvons la "Pénélope", frégate de 40 canons, de 1806, l'"Arthémise", de 54 canons, de 1828, la "Didon", frégate à poupe ronde, de 60 canons, de 1828, la "Galathée", de 40 canons, de 1812, modifiée en 1822, la "Pomone", de 1804, et le même navire modifié à vapeur en 1847, le "Gomer", frégate à roues de 450 chevaux, de 1841, l'"Orénoque", transatlantique de 450 chevaux, de 1843, l'"Audacieuse", frégate à vapeur de 800 chevaux, de 1856.

Puis ce sont les corvettes à voiles ou à vapeur, les bricks et les avisos à vapeur, parmi lesquels se rencontrent des types très fins et très curieux. Telles sont ces corvettes à batterie barbette, la "Fauvette", de l'an X, la "Diligente", de 1801, la "Favorite", de 1829, et aussi les premières corvettes à vapeur, le "Sphinx", bateau à roues de 160 chevaux, de 1829, l'"Archimède", bateau à roues, de 1841, et aussi la "Thétis", un type de corvette cuirassée, de 1867, et aussi les bricks de guerre la "Tactique", de 1792, le "Grenadier", à poupe ronde, de 1825, enfin les avisos le "Cassard", ancien "Comte-d'Eu", de 1848, et le "Renard", à avant en saillie, de 1850.

type of vessel of 1847; the "Fleurus," an ancient vessel of 100 guns, of 1854; the "Bretagne," a steamship of 130 guns, of 1855; the "Napoléon," a vessel of 90 guns and 900 horsepower, of 1850. The "Gloire," 900 horsepower, the first ironclad, of 1859; the "Magenta," double-decked ironclad, of 1861; the "Océan," ironclad with turrets, of 1865; the "Tourville," ironclad of 1800 horsepower, of 1876; the "Richelieu," fast cruiser of 1876; the "Mytho," large transport, of 1879; and lastly a vessel of the most recent type, the "Admiral Duperrè," which the artist was not able to finish.

The series of frigates,[10] both sailing and steam, is also very complete. We find among these the "Pénélope," frigate of 40 guns, of 1806; the "Arthémise," of 54 guns, of 1828; the "Didon," a frigate with a round stern, of 60 guns, of 1828; the "Galathée," of 40 guns, of 1812, somewhat changed in 1822; the "Pomone," of 1804, and the same ship changed over to a steamship, in 1847; the "Gomer," a side-wheel frigate of 450 horsepower, of 1841; the "Orénoque," trans-Atlantic of 450 horsepower, of 1843; the "Audacieuse," steam frigate of 800 horsepower, of 1856.

Then there are the sloops of war, both sail and steam, the brigs and the steam dispatch boats, among which are to be found very swift and very curious types. Such are these sloops of war with guns pointing over the bulwarks.[11] The "Fauvette" of the year X;[12] the "Diligente," of 1801; the "Favorite," of 1829; and likewise the first steam sloops of war—the "Sphinx," a side-wheel steamer of 160 horsepower, of 1829; the "Archimède," a side-wheeler of 1841; and also the "Thétis," a type of armored sloop of war, of 1867; and also the brig-of-war, the "Tactique," of 1792; the "Grenadier," with a round stern, of 1825; and lastly, the despatch boats—the "Cassard," formerly the "Comte-d'Eu," of 1848; and the "Renard," with a projecting prow, of 1850.

Les types de navires marchands de diverses nations qui complètent cette collection, ne sont pas moins intéressants. J'en cite quelques-uns au hasard: La "Volonté de-Dieu", bombarde de Marseille, de 1816; le "Thémistocle", navire grec, de 1822, le brick américain "Mérope", de 1820, le "San-Nicolo" polacre grecque, de 1810, le corsaire l' "Etoile-de-Bonaparte", de 1805, le corsaire "La Babiole", de 1812, le "Charles-Dupin", de 1845, le "Cavallo-Marino", brick-goëlette à trois mâts, de 1840, le "William-Atwood", goëlette à trois-mâts, de 1850, le "Sir John-Franklin", américain, de 1810, le "Race-Horse", de Boston, de 1850, le "Bazaar", de Boston, de 1852, la "Queen-of Clippers", de 1880, etc.; enfin des types de baleiniers du Havre, de 1845, de bateaux catalans et de bateau-bœuf, de 1880.

Ces divers ouvrages, gratuitement offerts par François Roux au département de la marine et mis en belle place au Musée du Louvre, valurent à l'artiste, avec le titre de peintre de la marine, les palmes d'officier d'Académie et la croix de la Légion d'Honneur. Ces distinctions étaient des mieux méritées.

Le modeste portraitiste de navires marchands était devenu un véritable peintre de marine. Instruit de toute ce qui touche à notre marine de guerre comme à la marine marchande des divers Etats, il s'était attaché à consigner en des pages qui sont à la fois des œuvres d'art et des documents d'une fidélité absolue, l'histoire des transformations de l'architecture navale depuis le commencement du siècle. Il s'était fait ainsi une place à part et avait bien mérité l'estime et la sympathie qui s'attachaient à son nom dans les sphères officielles et lui valaient, au lendemain de sa mort, cette flatteuse appréciation de l'amiral Paris: "La marine vient de perdre l'un des artistes dont on peut dire qu'ils l'ont représentée avec le plus de vérité et d'élégance."

The types of merchant vessels of various nations which complete this collection are not less interesting. I cite some of them at random: the "Volonté de Dieu," a bomb-ketch vessel of Marseilles, of the year 1816; the "Thémistocle," a Greek vessel, of 1822; the American brig "Mérope," of 1820; the "San-Nicolo," a three-pole-masted Greek vessel, of 1810; the privateer, the "Etoile-de-Bonaparte," of 1805; the privateer "La Babiole," of 1812; the "Charles Dupin," of 1845; the "Cavallo-Marino," a barkentine of 1840; the "William Atwood," three-masted schooner of 1850; the "Sir John Franklin," American, of 1810; the "Race Horse," of Boston, of 1850; the "Bazaar," of Boston, of 1852; the "Queen of Clippers," of 1880, etc., lastly some types of whalers from Havre, of 1845, some Catalonian boats and some beef-boats* of 1880.

These diverse works, gratuitously presented by François Roux to the Navy Department and put in a prominent place in the Museum of the Louvre, won for the artist, together with the title of Marine Painter, the "Palmes d'Officier d'Académie," and the "Croix de la Légion d'Honneur." These distinctions were richly deserved.

The modest painter of ship pictures of merchantmen had become a veritable marine artist. Well informed in everything concerning the ships of our Navy, as well as concerning the merchant marine of various countries, he set himself to preserve in pages which are at the same time both works of art and documents of an absolute accuracy, the history of the transformation of naval architecture since the commencement of the century. He thus made for himself a unique place and had fully deserved the esteem and good will which attached themselves to his name in official circles and brought him shortly after his death the following flattering appreciation from Admiral Paris: "The Navy has lost one of those artists of whom it may be said, they represented it with the greatest accuracy and elegance."

*"Bateau-bœuf," a kind of fishing boat, rigged as "tartane;" always fishing in pairs, two boats dragging the net together.

M. le vice-amiral Paris avait, il est vrai, appris dès longtemps à apprécier le caractère et le talent de François Roux. Le peintre hydrographe était devenu pour lui un ami. Leur liaison remontait à l'époque où, capitaine de frégate, le futur amiral, revenant d'un voyage autour du monde, fut retenu pendant quelques jours au Lazaret de Marseille. Le capitaine de la Santé le mit en relations avec François Roux; et l'officier de marine et le modeste artiste, également épris des séductions de l'art naval, eurent bientôt fait de sympathiser et de s'entendre.

A diverses reprises, l'amiral Paris, lorsqu'il commanda plus tard l'escadre d'évolutions de la Méditerranée, invita à son bord son ami le peintre de marine et lui donna l'occasion de prendre sur nature, avec les sites les plus intéressants, les types les plus curieux, anciens ou nouveaux, de la marine de guerre. A ce contact avec les marins de l'Etat, notre artiste se familiarisa avec les moindres détails de la technique navale, et il prit même les allures d'un vrai marin. A le voir correctement vêtu de noir, le ruban rouge à la boutonnière, le visage encadré dans de longs favoris gris, on eût dit un officier de marine. C'est l'impression qu'il me produisit, la première fois que je le vis. C'était peu de temps avant sa mort, au banquet des Félibres, à l'hôtel Victoria, sur la plage du Prado. Je trouvai en lui un homme de formes charmantes et un artiste convaincu.

Il avait dès 1860, cédé à son neveu, M. Antoine Roux, son commerce d'hydrographe, pour s'adonner exclusivement à son art. C'est dans cette période qu'il a produit les nombreuses compositions dont il a fait hommage au Louvre.

Vice Admiral Paris had, as a matter of fact, learned long before this to appreciate the character and the talent of François Roux. The painter-hydrographer had become one of his friends. Their intimacy went back to the time when, as Captain of Frigate, the future Admiral upon returning from a voyage round the world, was retained several days in the lazaretto* of Marseilles. The chief quarantine officer put him in touch with François Roux, and the naval officer and the modest artist, equally in love with the allurements of marine art, were soon in sympathy and understood each other.

On various occasions Admiral Paris, when he later commanded the Squadron of Evolution of the Mediterranean, invited aboard his ship his friend the marine painter and gave him the opportunity to copy from the very objects themselves, amidst the most interesting landscapes, the most curious and typical examples of our warships, both ancient and modern. From this contact with naval officers, our artist familiarized himself with the most minute details of naval technique and in his own person even, he took on the gait and appearance of a real sailor. To see him correctly clad in black, the red ribbon (his decoration) in his buttonhole, his face framed in long grey mutton-chop whiskers, one would have taken him for a Naval Officer. This is the impression which he made upon me the first time I saw him. That was a short time before his death, at the banquet of the Félibres,[13] at the Hotel Victoria, on the strand of the Prado. I found him a man of charming manners and a sincere artist.

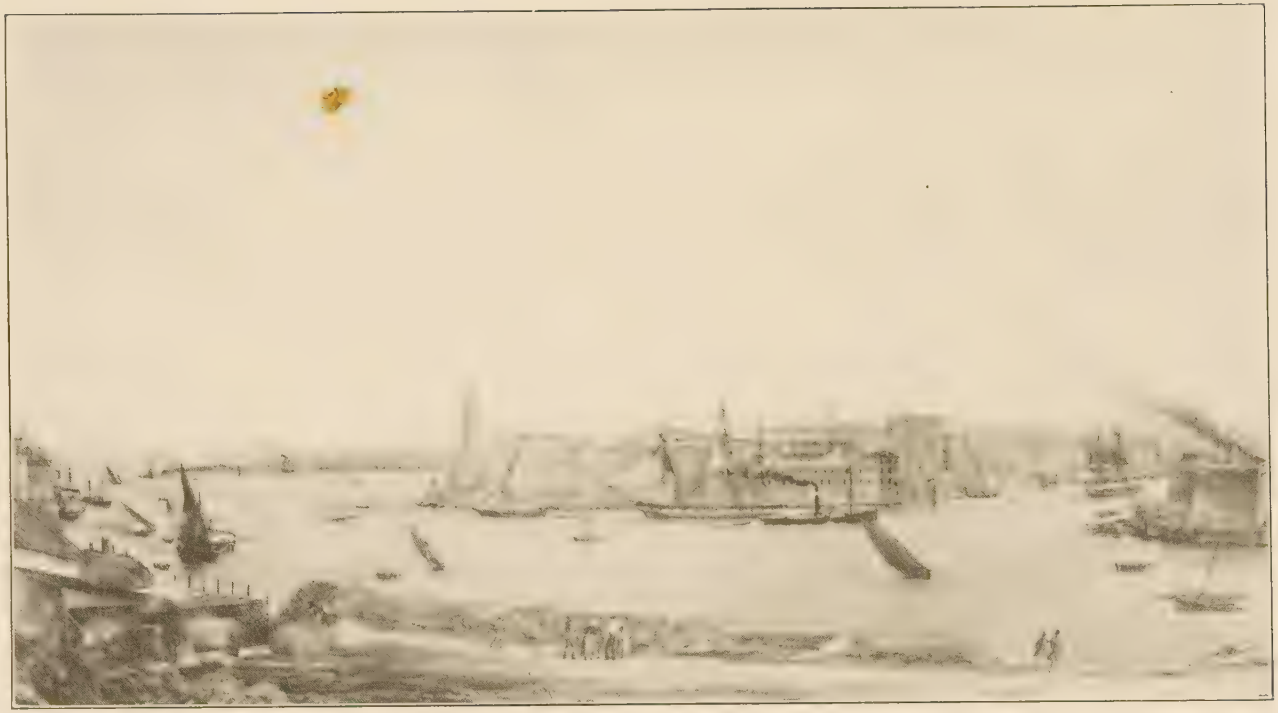
From 1860 on, he relinquished his business of hydrographer to his nephew, Antoine Roux, in order to give himself up exclusively to his art. It was in this period that he produced the numerous compositions of which he later made a gift to the Louvre.

*Quarantine.

En 1879, François Roux profita de l'exposition des beaux-arts, ouverte à Marseille à l'occasion du concours régional, pour se rappeler à ses compatriotes et faire revivre ce nom de Roux un peu oublié par la génération nouvelle. Il exposa cinq morceaux de choix dot je retrouve la nomeclature dans le livret de l'exposition et qui sont d'ailleurs présents à mon souvenir. Ces aquarelles étaient désignées ainsi qu'il suit: "Marine française en 1862; escadre sous voile";—"Marine française en 1868; escadre au mouillage";—"Vaisseau de 74 canons au mouillage; type de 1820";—"Vue de l'entrée des ports de Marseille en 1857";—Après un coup de vent (marine)". "L'escadre sous voile" et "l'Escadre au mouillage" étaient deux petites pages fines et claires, d'une exécution précieuse et amusante. Ces qualités se retrouvaient aussi dans la composition intitulée: "Après un coup de vent". Mais les pièces capitales de cette exposition étaient le "Vaisseau de 74 canons au mouillage" et la "Vue de l'entrée des ports de Marseille en 1857".

Le "Vaisseau au mouillage" est une vaste aquarelle qui avait été commencée par le père Roux et qui fut reprise, agrandie et achevée par François. Les meilleures qualités des deux artistes s'y trouvent réunies; c'est une maîtresse page. On y voit un vaisseau anglais du type de 1820, ses basses vergues et ses mâts de hune amenés, supportant au mouillage les violente raffales d'un temps à grains. Le ciel est noir, chargé de pluie, la mer n'est qu'une nappe d'écume. Une barque tente vainement d'accoster le vaisseau, pendant qu'au loin un navire sous voiles fuit devant la tempête. Exactitude technique, sentiment dramatique et habile exécution, tout est à égale hauteur dans cette œuvre magistrale.

La "Vue de l'entrée des ports de Marseille en 1857" offrait un autre intérêt. Elle était prise du point où se plaça Joseph Vernet pour exécuter son tableau, de la fameuse suite des ports de France commandée pour îe roi par M. de Marigny, représent-



[7] ENTRÉE DU VIEUX PORT Á MARSEILLE.
From the painting by François Roux, 1863, owned by M. Paul Roux.

In 1879, François Roux, profited by the Exposition of Fine Arts opened at Marseilles on the occasion of the local competition to recall himself to his fellow citizens and to revive the name of Roux, then a little forgotten by the younger generation. He exhibited five choice pieces, the names of which I find in the catalogue of the Exposition and which are also still fresh in my memory. These water-colors were entitled as follows: French Navy in 1862; Squadron under Sail; French Navy in 1868; Squadron at Anchor; Ship of 74 Guns at Anchor, Type of 1820; View of the Entrance of the Port of Marseilles in 1857; After a Gale. "The Squadron under Sail" and "The Squadron at Anchor" were two little gems, delicate and clear, of an exquisite and amusing execution. These qualities are found likewise in the composition entitled "After a Gale." But the most important works of this exposition are the "Ship of 74 Guns at Anchor," and the "View of the Entrance of the Port of Marseilles in 1857."

The "Ship at Anchor" is an enormous water-color which had been begun by the elder Roux and which was taken up again, enlarged and finished by his son François. The better qualities of the two artists are found united in this work; it is a masterpiece. One sees in it an English vessel of the type of 1820, her lower yards and her topmasts lowered, riding out at anchor the violent squalls of a heavy blow. The heavens are black, charged with rain, the sea is a sheet of foam, a small boat is trying vainly to board the vessel, while in the distance a ship under sail flies before the tempest. Technical correctness, a sense of the dramatic and skilful execution, all are at an equal height in this masterly work.

The "View of the Entrance of the Port of Marseilles in 1857" possessed another interest. It was taken from the point where Joseph Vernet stationed himself when he painted his picture for the famous set of the Ports of France which he was ordered to

ant l'entrée du port de Marseille en 1760. Qui ne connaît, au moins par la gravure de Lebas et Cochin, cette amusante composition, un des plus jolis motifs que Vernet ait rencontrés! C'est une page de la vie de province au dix-huitième siècle, un coin de la vie en plein air, peuplé de jolis messieurs, l'épée en verrouil, et de dames en robes à la Watteau et coqueluchon de soie noire, et aussi de gens du peuple dansant aux sons du tambourin, et de baigneurs, et de Levantins la mer animée de navires de commerce et de petits bateaux de plaisance; un tableau tout scintillant de soleil et pétillant de gaieté. L'artiste moderne nous fait voir le même site, à cent ans de distance, au moment où une délibération de la municipalité va le bouleverser de fond en comble en permettant qu'on y élève une pseudo-résidence impériale aux allures de caserne et d'hôpital. Ce coin de la Réserve, si gentiment festonné par la vague, est encore, en 1857, un lieu de plaisir pour la population marseillaise. On y aperçoit, suspendues aux rochers, de pittoresques guinguettes, dominées par le pavillon chinois du restaurant Roubion. Comme au temps de Vernet, de petites barques chargées de promeneurs y accostent, pendant que de gros navires entrent dans le port. Ce n'est plus la brillante gaieté du dix-huitième siècle, mais c'est encore un endroit aimable et cher à la population marseillaise. L'horizon s'est embelli de l'animation naissante des nouveaux ports, des lignes élégantes des môles et du petit phare à l'éclat marmoréen qui en marque l'entrée. L'œuvre est fidèle et riante et a en quelque sorte, pour nous Marseillais, l'intérêt d'un portrait de famille.

Dans la pensée de l'artiste, ce tableau était destiné au musée

paint by Monsieur de Marigny for the King, representing the entrance of the port of Marseilles in 1760. Who does not know, at least by the engraving of Lebas and Cochin, that entertaining composition, one of the most pleasing motives which Vernet has hit upon! It is a page from the life of the Provinces in the eighteenth century, a bit of open-air life, peopled with fine gentlemen carrying their swords in an horizontal position, and the ladies in Watteau gowns and poke bonnets of black silk, and depicting at the same time the common people dancing to the strains of the tambourine, and there are, too, bathers and Levantines; the water alive with ships of commerce, and small pleasure boats; a picture completely scintillating with sunlight and sparkling with gayety.

The modern artist shows us the same site a hundred years later, at the moment when a resolution of the municipality is about to overturn it from top to bottom in permitting the erection here of a pseudo-imperial residence with the outward appearance of a barracks and a hospital. This corner of the Reservation, so attractively bordered by the waves, is still, in 1857, a pleasure ground for the people of Marseilles. One sees here, hung from the cliffs, picturesque tea gardens overlooked by the Chinese pavilion of the restaurant Roubion. As in the time of Vernet, little boats full of people bound on an outing land here, while large ships enter the port. There is no longer the brilliant gaiety of the eighteenth century, but it is still an agreeable place and one dear to the population of Marseilles. The horizon is embellished with the nascent life of the new ports, the elegant lines of the jetty and of the little lighthouse, with its shining marble which marks the entrance. The work is faithful and pleasing and has in a way, for us natives of Marseilles, the interest of a family portrait.

It was the artist's intention that this picture should go to the

de Marseille, car François Roux comptait en faire don à la Ville, à l'issue de l'exposition. Le jury lui ayant attribué une simple mention honorable, l'artiste se trouva froissé par cette décision qui le classait après des marinistes qui, comme science nautique, étaient loin en effet d'avoir sa valeur, et ne donna pas suite à son projet. Je crois même qu'il renvoya le diplôme qui lui avait été adressé. Je n'ai pas à l'excuser de cette susceptibilité que comprendront tous ceux qui connaissent les artistes. Je n'ai pas à défendre non plus la décision du jury : elle s'explique suffisamment par ce fait que le jury était formé de peintres et d'amateurs de peinture et non de marins.

François Roux habitait alternativement Marseille et Paris. Il semblait, en ces derniers temps, vouloir se fixer définitivement dans son pays natal. Il avait pris un appartement sur le quai du port et y avait réuni en deux pièces bien éclairées un assez grand nombre d'œuvres de son père, de ses frères, ainsi que ses tableaux les plus importants. Là se trouvaient aussi, dans des albums et des cartons, une foule d'études qui constituaient en quelque sorte les archives artistiques de la famille. C'est au milieu de ce musée qui lui était cher, en face du spectacle de ce port qu'il aimait tant, qu'il comptait se reposer. C'est là que la mort est venue le surprendre, dans le courant de l'année dernière.

François Roux a légué son cabinet à son neveu, M. Antoine Roux, qui en est devenu le conservateur et qui en fait, avec une obligeance parfaite, les honneurs à ceux qui viennent le visiter. Récemment, quelques-uns des plus importants morceaux de cette collection ont été exposés à la salle des dépêches du PETIT MARSEILLAIS et le public a pu juger de leur mérite. A cette occasion, on a exprimé le vœu de voir la Ville acquérir, pour le Musée des Beaux-Arts, cette réunion d'œuvres, intéressantes à

Museum of Marseilles, for François Roux expected to make a present of it to the city, upon the termination of the Exposition. The Jury having conferred upon him a simple "Honorable Mention," the artist found himself offended by this decision, which classed him after marine painters, who, as regarded nautical science, were in fact far from having his rank and he did not carry out his project. I believe that he even returned the diploma which had been awarded him. I will not excuse him for that susceptibility which all those who are familiar with artists will understand. I will not defend either the decision of the Jury. It explains itself sufficiently by the fact that the Jury was formed of painters and lovers of painting and not of sailors.

François Roux lived alternately at Marseilles and at Paris. He seemed in these latter days to wish to settle permanently in his birthplace. He had taken an apartment on the Quay of the Port, and had collected there in two well-lighted rooms, a considerable number of his father's paintings and those of his brothers, as well as his own most important pictures. There could be found also, in albums and portfolios, a mass of studies and sketches which constituted in a way the artistic archives of the family. It was in the midst of this Museum which was dear to him, in full unobstructed view of this port which he loved so much, that he intended to retire. It was there that death overtook him, in the course of the past year.

François Roux had willed his collection to his nephew, Monsieur Antoine Roux, who has become its curator and who does the honors of showing it with a perfect courtesy to such as come to visit it. Recently some of the most important examples of this collection have been exhibited in the hall for receiving bulletins of the "Petit Marseillais" and the public has been able to judge of their merit. Upon that occasion the desire was expressed that the city might acquire for the Museum of Fine

tant de titres. Il me semble que leur place serait plutôt dans une galerie consacrée à l'histoire de notre marine de commerce et qui deviendrait le point de départ d'un Musée naval. Le moment est venu, semble-til, de recueillir les documents d'une architecture navale dont lest types vont disparaître par suite de la substitution de la vapeur à la voile. Ils se font de plus en plus rares, en effet, ces voiliers aux formes pittoresques et variées, à la coupe élégante et fine, à la robuste structure, au gréement compliqué, accusant du premier coup leur nationalité et leurs qualités nautiques. Ils sont remplacés par des steamers d'un type uniforme, par ces énormes coques de fer que les vieux marins appellent dédaigneusement des "chaudrons". C'est tout un monde qui s'en va, un monde plein de souvenirs et auquel se rattachent les origines de notre fortune commerciale. Nos petits neveux nous sauraient gré assurément de leur en avoir conservé l'image. A défaut de la municipalité, il appartient à la Chambre de commerce de réaliser ce vœu en créant un Musée naval.

Mai 1883.

Arts this collection of works interesting in so many respects. It seems to me that their place should be rather in a gallery dedicated to the history of our Merchant Marine and which should become the nucleus for a Naval Museum. It seems as if the time had now come, to collect the available examples of a type of naval architecture which is about to disappear as a result of the substitution of steam for the sail. They are, in fact, becoming more and more scarce, these sailing ships with their picturesque and varied rigs and hulls, and with their elegant and fine lines, heavily timbered and strongly built, with complicated rigging, proclaiming at the first glance their nationality and their inherent nautical qualities. They are being replaced by steamships of a uniform type, by those enormous iron hulls which our ancient mariners call disdainfully "caldrons." It is a whole world which is disappearing, a world full of memories and with which the origins of our commercial fortune are closely bound up. Our grand-nephews will certainly be grateful to us for having preserved for them the lines and appearance of these old-time ships. If our Municipality neglects to do so, it should become the duty of the Chamber of Commerce to fulfil this vow by creating a Naval Museum.

May 1883.

NOTES

By Alfred Johnson

MARSEILLES with over 500,000 inhabitants is now, at the end of the first quarter of the twentieth century, the principal seaport and second city of France. It retains a brisk maritime traffic with the East, Italy and Africa. To the average tourist its busy harbor and beautiful site afford its chief attractions as they did in the days of the Roux family. The changes in the commercial importance of the city, to which our author refers, and the consequent increase in its docking facilities, were largely brought about by the conquest of Algiers in 1830, and the construction of the Suez Canal in 1869. Those of us in America who have been engaged of late in celebrating our ter-centenaries may well pause and reflect on the fact that, as the tablet in the old Fort Saint Jean proclaims, in 1899 Marseilles celebrated the 2500 anniversary of its founding.

From the end of the Cannebière, we follow the Quai du Port, on which, to the right, still stands the Hotel de Ville, an interesting edifice of 1663-83. The Santé, or Quarantine office, further on, posses some works of art, in its council room, the "Musée de la Consigne."

The present Bourse or Exchange, to the right of the Cannebière, was erected in 1852-60, and on its first floor is the fine meeting hall of the Chamber of Commerce. Behind the Bourse lies the old town through whose labyrinths several wide new streets have recently been constructed. The chief of these is the Rue de la République, referred to in the text, about three-quarters of a mile in length and leading to the docks at the new harbor, which has been built since 1850. Prior to that time the harbor consisted only of Vieux Port. It has been increased to five or more times its original size by the addition of a number of new basins.

Notre-Dame-de-la-Garde — long a famous landmark for mariners, is a church situated on the bare and fortified summit of a bold, rocky hill of white limestone to the south of the Old Harbor. In our times it may be reached by an elevator, but two successive flights of stairs, 314 steps in all, still lead to it. This church continues to be a place of pilgrimage, the mediæval sanctuary of which has been replaced by a fine modern church. Over the façade rises a belfry, one hundred and fifty feet high, surmounted by a collossal statue of the Virgin. The terrace affords a splendid view.

Promenade du Prado — a favorite resort of the Marseillais, is planted with trees. On Sunday afternoons and every fine evening a gay throng may be seen here.

1. *"Brula un gaveou"* — gavèu is a Provençal word meaning a small bundle of vine twigs or fagots; translate — to make a little fire of fagots.

2. *La Cheminée du Roi René.* At each of King Renés residences and more especially at Aix, he designed and erected a raised architectural loggia, or terrace, which at once gained the name of "La Cheminée du Roi." Here he was wont to spend a good deal of his time in the contemplation of the persons and avocations of his subjects within range. Here too he gave audiences etc. . . . . See *King René d' Anjou and His Seven Queens,* Edgecumbe Staley, Scribner's, Introduction, p. 27.

3. *The Cannebière* — the name is derived from the Greek; it and its continuation form the finest street in the city. It leads directly to the Old Harbor or Vieux Port, a basin about 70 acres in area, now used by smaller trading vessels, yachts and fishing boats. To this day its quays still present a most interesting and animated scene. The entrance to this harbor is protected by two forts; on the south, by the Fort d'Entrecasteaux (formerly St. Nicolas), built by Vauban for Louis XIV; and on the north, by the Fort Grasse-Tilly (Fort St. Jean).

4. *Pierre de Cassis.* Cassis is a town ten miles S.E. of Marseilles, on the Mediterranean, which possesses quarries of freestone.

5. *La calotte rouge* is similar to the little red skull cap of a Cardinal and should be distinguished from *le calot,* a familiar

name for the French police cap, which resembles the overseas cap used by our expeditionary forces in the late war.

6. *Mèste, maître,* master — with his Chinese lantern.

7. *Tartane* — a small single-masted vessel used on the Mediterranean, with one jib and a bowsprit, the mainsail being of the lateen type.

8. *Felouque* — felucca, a small, light boat resembling in form the ancient galley and, like which, it could proceed equally well under sail or oars. It was thus able to keep on its course in calms or moderate head winds and is accordingly one of the first auxiliaries. Owing to these characteristics, equally useful in pursuit or flight, it was a very popular boat with the early pirates. Feluccas were rarely decked. They had two masts raking slightly forward. Their lateen sails were of the same type as those of the mainsail of the tartane. Years ago this type of boat had begun to disappear.

9. *La Tourette.* Today the Esplanade de la Tourette leads from the Place de la Major toward the south, to the Vieux Port, a deeply indented creek. On the north side of the Quai du Port lies the Old Town with its narrow and dirty streets, now inhabited by the lower classes.

10. *Frégates.* Frigate — originally a vessel of the Mediterranean propelled by sails and by oars. The French, about 1650, transferred the name to larger vessels, and by 1750 it had been appropriated for a class of war vessels intermediate between corvettes and ships of the line. Frigates, from about 1750 to 1850, had one full battery deck and, often, a spar deck with a lighter battery. They carried sometimes as many as fifty guns. After the application of steam to navigation, steam frigates of largely increased size and power were built, and formed the main part of the navies of the world, till about 1870, when the general introduction of iron-clads superseded them.

11. *A batterie barbette: en barbette* — said of guns when they are elevated so as to fire over the top of a projecting parapet and not through embrasures. Hence, in this case, over the bulwarks and not through the gun ports.

12. *The year X* — 1802, the tenth year of the Republican calendar, in accordance with which the year began on 22 September, 1792, the date of the founding of the Republic.

13. *Félibres* — members of the literary school of *Félibrige,* a society formed largely under the inspiration of Frédéric Mistral, to revive the study and literary use of Provençal.

On pages 594-595 of the 1923 edition of that well known French dictionary, the *Petit Larousse Illustré,* will be found some fifty drawings of various types of boats and ships, from the earliest times to the present. Here we may trace the evolution of water-borne craft from the primitive raft down through the Greek rowing galley and sailing frigate to the latest steam battleship, trans-Atlantic liner, and motor-driven submarine. The gradual development of the sails and rigging and hull until in combination they reached that intricate and harmonious perfection, which made the full rigged sailing ship of our fathers' generation one of the most ideally complete and beautiful objects man has yet produced, and the subsequent gradual shortening of the rigs and clipping of the white wings as they became more and more mere auxiliaries to steam power, and finally disappeared, are well depicted in such chronologically arranged illustrations. A careful study of such will not only help to fix one's nautical knowledge but will increase enormously one's appreciation and enjoyment of ship pictures.

SOME PERSONAL REMINISCENCES

BY EDOUARD GAUBERT

NOTES SUR LA FAMILLE ROUX
PEINTRES DE MARINE

By Edouard Gaubert

ANTOINE ROUX était un ami de mon père et était aussi son contemporain. J'avais 12 ans (1855) lorsque je l'ai connu en allant chez lui avec mon père pour me procurer des modèles de dessins de navires qui m'intérresaient. Ce n'est que plus tard que j'ai été en rapport avec son plus jeune frère François.

Antoine Roux avait 61 ans à cette époque. C'était le type du bon Marseillais, un peu fort de corpulence, visage rond sans moustache ni barbe. La redingote et le chapeau de soie haut de forme étaient à la mode alors et c'est dans ce costume qu'il dessinait et peignait dans son magasin le portrait de tel navire qui lui était commandé soit par l'Armateur, soit par le Capitaine de ce navire. L'artiste, vu son âge, portrait des lunettes. Elles reposaient à l'extrémité du nez. Il n'était pas rare qu'un cigare, pincé négligemment entre les lèvres, ne fût le complément de cet ensemble de bonhommie de mon sujet.

L'aspect du magasin était des plus simples. Une porte à deux vantaux se rabattait sur le mur de la maison; au dessus, il y avait une enseigne: ANTe ROUX, et sur chacun des deux vantaux de droite et de gauche, on accrochait chaque jour une console supportant les deux statues en carton-pierre représentant

SOME PERSONAL REMINISCENCES

By Edouard Gaubert

ANTOINE ROUX, the younger, was a friend and contemporary of my father. I was twelve years old when I first met him in 1855, having gone with my father to see him for the purpose of getting some ship models that interested me. It was later that I made the acquaintance of his younger brother François. Antoine Roux was sixty-one years old at that time. He was a typical Marseillais, somewhat stout, with a round face and wore neither beard nor mustache. At this period the redingote and tall silk hat were the fashion and it was clad in these that he sat in his shop drawing and painting the portrait of some vessel that had been ordered by her captain or owner. At his age he naturally wore spectacles and these invariably rested on the very end of his nose. Frequently a cigar, held carelessly between his lips, completed the expression of "bonhomie" that was so characteristic of him.

The shop was unassuming. The entrance was through a double door opening flat against the wall of the building and above it was the sign — ANTe ROUX. At the right and left, on each wing of the door, were hung out every day two brackets supporting papier-mache statues representing naval officers of

les deux officiers de marine du XVIIIe siècle, avec chacun leurs appareils d'optique à la main, tels qu'ils sont représentés sur la gravure enseigne que je possède et dont vous avez la photo. Cette gravure remonte à la création du magasin et je le tiens d'un des petits-enfants de notre artiste.

Le magasin n'était pas grand. On y accédait par une porte vitrée. Il y avait un vitrage à droite et à gauche dans lesquels étaient exposés les instruments d'optique, boussoles, lampes à roulis, compas, livres, etc. . . . et tout autre objets propres à la navigation.

En entrant dans le magasin à gauche, se trouvait un pupitre d'écolier en bois peint en noir. Sa dimension pouvait être de 0.80 qm à 1 mètre de large et c'est là que j'ai vu Antoine Roux peindre ses aquarelles qui faisaient mon admiration. Il travaillait dans le costume où je l'ai présenté plus haut, sans se soucier de ce qui se passait autour de lui, alors que son fils Tonin vendait des cartes marines ou autres objets de son commerce à sa clientèle de Capitaines Marins.

Tout autour du magasin il y avait un vitrage. Au milieu il y avait un comptoir où se déposaient les objets vendus par Tonin. Entre le comptoir et la porte d'entrée, à droite, se trouvait un groupe de 4 à 6 ouvriéres confectionnant les pavillons propres aux signaux et aux communications que les navires se font en mer lorsqu'ils se rencontrent.

Après le décès d'Antoine Roux, son fils Tonin a continué le commerce d'hydrographie de la maison, et c'est alors seulement que j'ai connu François qui ne ressemblait en aucune façon à son frère. Il était plus mince que lui et portait les favoris: il avait le type achevé de l'officier de marine. Son atelier était alors au premier étage au dessus du magasin; il prenait jour aussi sur le port alors rempli d'innombrables voiliers dont l'aspect varié, joint au mouvement du trafic des marchandises offrait un spectacle spécial et inoubliable.

Courtesy Peabody Museum, Salem

[8] ADVERTISING CARD AND LABEL USED BY ANTOINE ROUX, JR.

Courtesy M. Edouard Gaubert

[9] ADVERTISING CARD AND LABEL USED BY JOSEPH ROUX AND HIS SONS.

the 18th century each holding a nautical instrument in his hand as shown in the engraving of the sign here reproduced. This engraving goes back to the time when the shop was first opened and I procured it from one of the grandchildren of our artist. It was used as a label and sometimes is found pasted on the back of the Roux water-colors.

The shop was not large. The entrance was through glass-paned doors. Inside at the right and left were glass showcases containing optical instruments, mariner's compasses, ship lamps, dividers, books, etc., and all sorts of objects relating to navigation.

As one entered the shop there was at the left a wooden school-desk painted black and about a yard in width. It was seated at this desk that I first saw Antoine Roux painting the water-colors that aroused my admiration. He worked, dressed as I have described above, without taking any note of what was going on about him, while his son Tonin Roux sold charts and other articles of his merchandise to the sea captains who frequented the place.

The shop had windows on all sides. In the middle was a counter on which the various articles were displayed that were sold by Tonin. At the right, between this counter and the entrance door, four to six women were usually at work making signal flags used at sea for communication with passing ships.

After the death of Antoine Roux his son Tonin continued the hydrographic business of the house and it was not until then that I became acquainted with his uncle François who did not at all resemble his brother. He was much thinner and wore side whiskers and he looked like a perfect example of the naval officer of his time. His studio was up one flight and above the shop. It had windows overlooking the harbor, then filled with innumerable sailing vessels whose varying aspects in conjunction with the loading and unloading of merchandise made a never-to-be-forgotten picture. François' studio was decorated

L'atelier de François était orné des plus belles oeuvres que possédaient les Roux. Après le décès de ce dernier, toutes ces merveilles sont passées aux mains de Tonin, puis aux enfants de celui-ci dont certains ont encore quelques unes des rares pièces principales de cette collection.

Les tableaux des Roux sont bien les portraits des navires qu'ils représentent, ils allaient les dessiner d'après nature, ils complétaient la chose par des notes manuscrites pour ne négliger aucun détail.

Je possède un album d'Antoine et un de François (1825) qui sont bien intéressants et qui confirment ce qui précède.

Antoine Roux peignait à l'occasion d'autres sujets que les navires, j'ai de lui plusieurs vues de Marseille, des paysages de bord de mer.

François se consacrait plus particuliérement aux navires; quand à Frédéric, je ne l'ai pas connu.

Les Roux avaient une soeur, Ursule, qui peignait agréblement mais rarement. Je n'ai connu d'elle que trois aquarelles, j'en possède 2 de petites dimentions: "l'Entrée du Port de Marseille" et "la Calanque de l'Ourse" disparue depuis par le fait de l'agrandissement des ports.

E. GAUBERT

Marseille, 5 Aout, 1924.

with the finest works of art that the Roux's possessed. After François' death all of these marvelous treasures went to Tonin and later to his children some of whom still own a few rare examples from the collection.

The Roux paintings are in fact actual portraits of the ships which they represent. They used to paint them out of doors from the objects themselves and then finish them from manuscript notes to avoid overlooking minute details. I possess an album of Antoine's and also one of François' (1825), both very interesting and confirming what I have just stated. Antoine occasionally painted subjects other than ships. I have several views of Marseilles — landscapes along the seacoast. François made a specialty of ships. Frederic Roux I never knew.

The Roux's had a sister, Ursula, who seldom painted but when she did it was in a pleasing manner. I have seen but three water-colors done by her and two of them I possess. They are small. One is entitled "L'Entrée du Port de Marseille" and the other "La Calanque de l'Ourse." This creek or cove shown in the latter has now disappeared owing to the growth of the port.

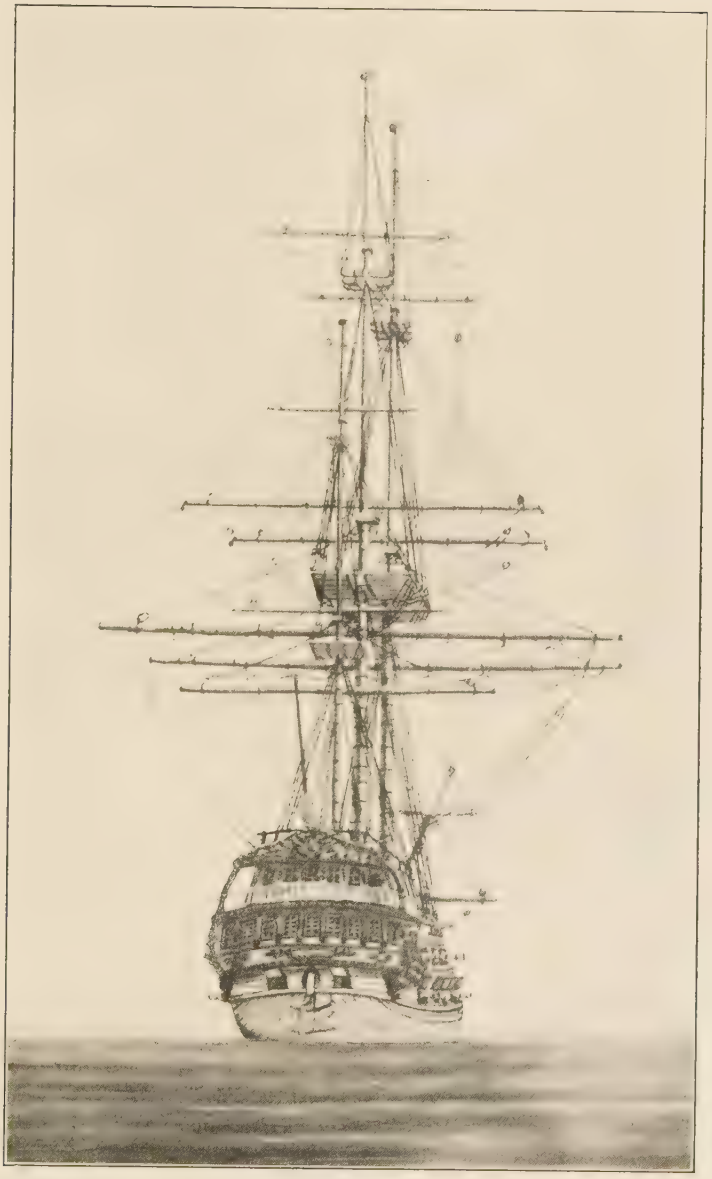
E. GAUBERT

Marseilles, August 5, 1924.

PORTRAITS OF SHIPS PAINTED BY ANTOINE ROUX, SENIOR

[10] THE FRENCH FLEET—"L'HIPPOPOTAME, LE PACIFIQUE, L'ASTRE DE L'EUROPE, LE COMTE DE ST. ANDRÉ"—UNDER COMMAND OF PIERRE COLLIQUE, OFF THE COAST OF SUMATRA IN AUGUST, 1783.

From the painting by Antoine Roux, Sen., owned by Deputy Hubert Giraud.



[11] STUDY OF THE STERN AND SPARS OF A MAN OF WAR.
From the painting by Antoine Roux, Sen., 1787, owned by M. Laurient Chambon.

[12] FRENCH BARQUE "LE COUREUR."
From the painting by Antoine Roux, Sen., 1797, owned by M. Augustin Cyprien Fabre.

[13] FRENCH FRIGATE "LA SANS PAREILLE."
From the painting by Antoine Roux, Sen., 1799, owned by M. Laurient Chambon.

[14] UNITED STATES FRIGATE "CONSTELLATION" (?), BUILT IN 1797, RIDING OUT A GALE NEAR GIBRALTAR.

From the painting by Antoine Roux, Sen., 1802, in the Commandant's Office, United States Navy Yard, Charlestown, Mass.

[15] SHIP "JASON" OF BOSTON, WITH BOARDING NETTINGS UP.
From the painting by Antoine Roux, Sen., 1802, owned by Mrs. Charles G. Weld.

[16] UNIDENTIFIED AMERICAN SHIP.
From the painting by Antoine Roux, Sen., 1802, owned by M. Edouard Valette.

[17] UNIDENTIFIED MARSEILLAISE CHEBEC.
From the painting by Antoine Roux, Sen., 1802, owned by M. Edouard Valette.

[18] A MARSEILLAISE CHEBEC.
From the painting by Antoine Roux, Sen., 1803, owned by M. H. Valette.

[19] BRIG "MARIA," OF BOSTON, JOSEPH SAUNDERS, MASTER.
From the painting by Antoine Roux, Sen., 1804, owned by Prof. C. S. Sargent.

[20] BRIG "NAIAD," 259 TONS, BUILT AT HAVERHILL IN 1817.
From the painting by Antoine Roux, Sen., 1820, in the Peabody Museum, Salem.

[21] SHIP "ULYSSES" (2d), OF SALEM, 340 TONS, BUILT AT HAVERHILL IN 1798.

From the painting by Antoine Roux, Sen., 1804, showing the temporary rudder by means of which the ship safely reached port; in the Peabody Museum, Salem.

[22] SHIP "ULYSSES" (2d), OF SALEM, 340 TONS.

From the painting by Antoine Roux, Sen., showing the ship entering the harbor of Marseilles, Mar. 23, 1804; in the Peabody Museum, Salem.

[23] SHIP "ULYSSES" (2), OF SALEM.
From the painting by Antoine Roux, Sen., 1804, in the Peabody Museum, Salem.

[24] UNIDENTIFIED MARSEILLAISE SHIP.
From the painting by Antoine Roux, Sen., 1804, owned by M. Alfred Fabre.

[25] SHIP "TELEMACHUS," OF BOSTON, CAPT. JOHN CLARK OF SALEM, MASTER.

From the painting by Antoine Roux, Sen., 1805, owned by Mr. Hollis French.

[26] SNOW "TOPAZ," 213 TONS, BUILT AT NEWBURY IN 1807.

From the painting by Antoine Roux, Sen., 1808, in the Peabody Museum, Salem.

[27] SHIP "AMERICA" (4th), 437 TONS, OF SALEM.

Afterwards cut down and altered to 331 tons in 1812 and became the famous privateer "America." From the painting by Antoine Roux, Sen., 1806, owned by Mr. Bowdoin B. Crowninshield, showing the ship at anchor at Marseilles in 1806.

[28] UNITED STATES FRIGATE "CONSTELLATION" (?) BUILT IN 1797.
From the painting by Antoine Roux, Sen., 1806, owned by Mr. I. N. Phelps Stokes.

[29] UNITED STATES FRIGATE "UNITED STATES" (?), BUILT IN 1799.
From the painting by Antoine Roux, Sen., owned by M. Edouard Valette.

[30] SHIP "LOVELY MATILDA," OF PHILADELPHIA.
From the painting by Antoine Roux, Sen., 1808, owned by Mr. Charles H. Taylor.

[31] FRENCH BRIG "L'ECLAIR," CHASED ASHORE BY TWO ENGLISH SHIPS, ON THE ISLAND OF GUADALOUPE, JAN. 20, 1809.

From the painting by Antoine Roux, Sen., 1809, in a private collection at Marseilles.

[32] FRENCH MAN OF WAR "BORÉE" AND FRIGATE "PAULINE" ENTERING SETTE, OCTOBER 26, 1809.

From the painting by Antoine Roux, Sen., owned by M. Alfred Fabre.

[33] FRENCH PRIVATEER "LE COMTESSE EMERIAU" ATTACKING AND CAPTURING THE SPANISH POLACRE "LA REINE DES DEUX SICILE" AND THE ENGLISH SHIP "DARWEY," SEPTEMBER 12, 1810.

From the painting by Antoine Roux, Sen., 1811, owned by M. Alfred Fabre.

[34] A CATALANE BARQUE.
From the painting by Antoine Roux, 1810, owned by M. Alp. Cyprien Fabre.

[35] SKETCH BY ANTOINE ROUX, SEN., 1812.
From the collection of M. Laurient Chambon.

[36] ARRIVAL OF THE ENGLISH FLEET AT MARSEILLES, APRIL 16, 1814, AFTER THE ABDICATION OF NAPOLEON.

From the painting by Antoine Roux, Sen., 1814, in the Musée d'Archeologie (Chateau Borély), Marseilles.

[37] BRIG "GRAND TURK," OF SALEM, 309 TONS. BUILT AT WISCASSET, MAINE, IN 1812.
From the painting by Antoine Roux, Sen., 1815, showing the vessel at anchor at Marseilles, now owned by Dr. Horace Gray.

[38] LETTER OF MARQUE BRIG "GRAND TURK," OF SALEM, 309 TONS, BUILT AT WISCASSET, MAINE, IN 1812.

From the painting by Antoine Roux, Sen., 1815, showing the vessel saluting at Marseilles in 1815, in the Peabody Museum, Salem.

[39] BRIG "HERSCHEL," JOHN DAVIS, MASTER.

From the painting by Antoine Roux, Sen., 1825, owned by Mr. Charles H. Taylor.

[40] SHIP "FRANCIS," OF SALEM, BUILT IN 1807.
From the painting by Antoine Roux, Sen., 1816, in the Peabody Museum, Salem.

[41] SHIP "FRANCIS," OF SALEM, ANDREW HARADEN, MASTER.
From the painting by Antoine Roux, Sen., 1816, owned by Mr. W. C. Otis.

[42] SHIP "GANGES," 215 TONS, BUILT AT SCITUATE IN 1806.
From the painting by Antoine Roux, Sen., 1819, owned by Mrs. William B. Brown.

[43] BRIG "EUNICE," OF SALEM, 145 TONS, BUILT AT BARNSTABLE IN 1803.
From the painting by Antoine Roux, Sen., showing device for launching the vessel after cleaning its bottom, now in the Peabody Museum, Salem.

[44] FRENCH BRIG "REVANCHE" IN A GALE.
From a painting by Antoine Roux, Sen., 1821, owned by Messrs. Augustin Fabre & Son.

[45] AMERICAN BRIG "BARBARA."
From the painting by Antoine Roux, Sen., Marseilles, 1822, owned by Mr. Charles H. Taylor.

[46] BRIG "ELIZA AND MARY," SALEM, BUILT AT BOSTON IN 1804.
From the painting by Antoine Roux, Sen., 1825, owned by Mr. John W. Benson.

[47] FRENCH BARQUE "L'ESCAUT" ENTERING THE PORT OF MARSEILLES.
From the painting by Antoine Roux, 1826, owned by M. Alp. Cyprien Fabre.

[48] SHIP "EMPORIUM," OF BOSTON, 309 TONS, BUILT AT WISCASSET, MAINE, IN 1832.

From the painting by Antoine Roux, Sen., 1833, owned by Mr. Charles H. Taylor.

[49] FRENCH AND ENGLISH MEN OF WAR MANOEUVRING ON APPROACHING LAND.
From the painting by Antoine Roux, Sen., in a private collection at Marseilles.

[50] VIEW OF THE HARBOR OF MARSEILLES.
From the painting by Antoine Roux, Sen., owned by M. Alfred Fabre.

[51] LE BASSIN AU CARÉNAGE Á MARSEILLES.
From the painting by Antoine Roux, Sen., in the Musée du Vieux Marseilles.

[52] A FRENCH FRIGATE.
From the painting by Antoine Roux, Sen., owned by M. Laurient Chambon.

[53] MARSEILLAISE SHIP "THETIS" ENGAGING AN AUSTRIAN VESSEL.
From a painting by Antoine Roux, Sen., owned by M. H. Valette.

[54] MARSEILLAISE SHIP AND AN AMERICAN TOPSAIL SCHOONER.
From the painting by Antoine Roux, Sen., owned by M. H. Valette.

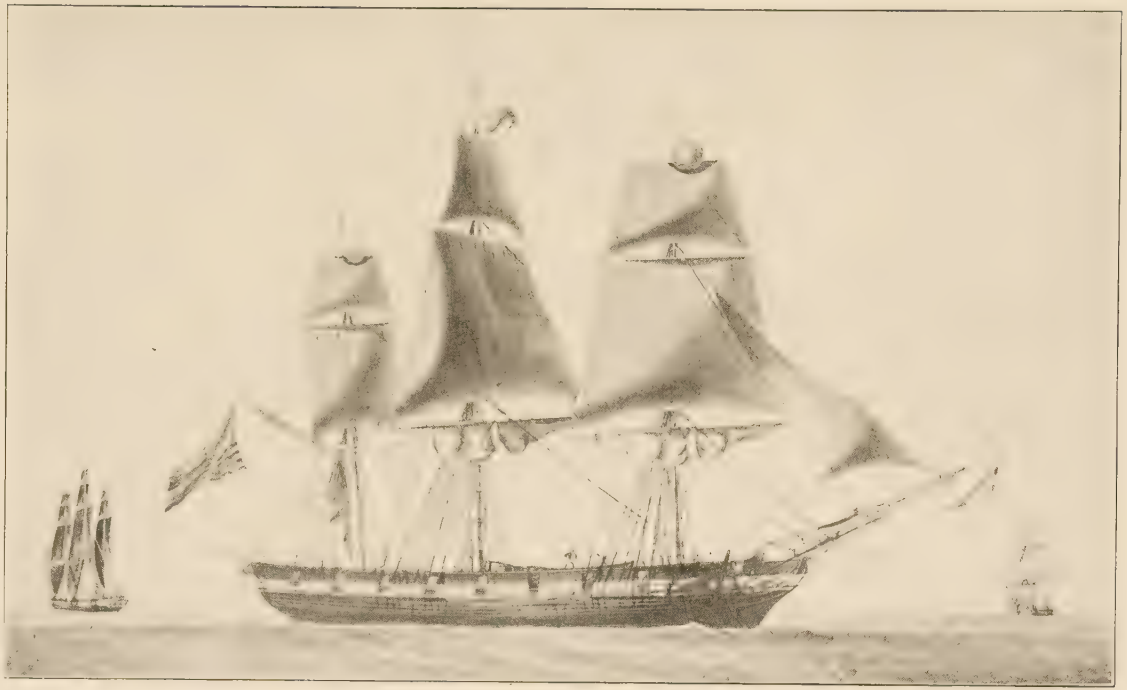
[55] AUSTRIAN SHIP "POMONA."
From the painting by Antoine Roux, Sen., owned by M. Alfred Fabre.

[56] UNIDENTIFIED NAVAL COMBAT.
From the painting in oils by Antoine Roux, Sen., owned by M. Augustin Cyprien Fabre.

[57] FRENCH BRIG "CORALY," IN FRONT OF FORT ST. JEAN, MARSEILLES, WITH PILOT BOAT NO. 7 AT THE STERN.

From the painting by Antoine Roux, owned by M. Augustin Cyprien Fabre.

SHIP PORTRAITS PAINTED BY ANTOINE ROUX, JUNIOR



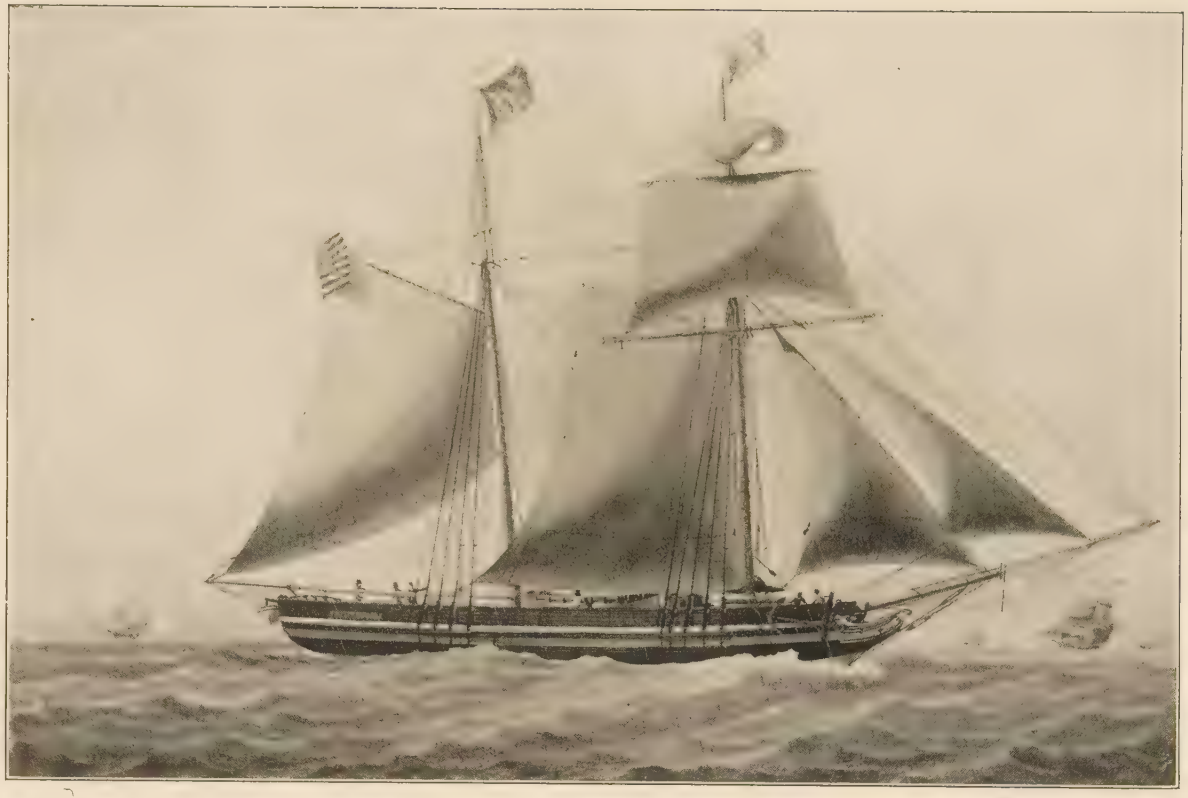
[58] SHIP "GLIDE," OF SALEM.
From the painting by Anton Roux, Jr., 1823, in the Peabody Museum, Salem.

[59] BRIG "NANCY," OF MARBLEHEAD, 150 TONS.
From the painting by Antoine Roux, Jr., 1823, owned by Mrs. Frank W. Sanborn.

[60] BRIG "REAPER," OF SALEM, BUILT AT AMESBURY IN 1820.
From the painting by Antoine Roux, Jr., 1823, in the Peabody Museum, Salem.

[61] SHIP "CYGNET," 215 TONS, OF SALEM.
From the painting by "Anthony Roux, the Son, at Marseilles, 1824," in the Peabody Museum, Salem.

[62] BRIGANTINE "SEAMAN," OF GLOUCESTER, LEAVING MARSEILLES FOR THE GULF OF MEXICO, MAY, 1825.
From the painting by Antoine Roux, Jr., 1826, owned by Prof. C. S. Sargent.



[63] TOPSAIL SCHOONER "LOUISA," OF CHARLESTON, SOUTH CAROLINA.
From the painting by Antoine Roux, 1826, owned by M. Alp. Cyprien Fabre.

[64] TUNISIEN CORVETTE "HELALIA."
From the painting by Antoine Roux, Jr., 1835, owned by M. Alp. Cyprien Fabre.

[65] AMERICAN PACKET SHIP "COMMODORE PERRY."
From the painting by Antoine Roux, Jr., owned by Mr. Charles H. Taylor.

[66] SPANISH BRIG AND MARSEILLAISE PINQUE.
From the painting by Antoine Roux, owned by Deputy Hubert Giraud.

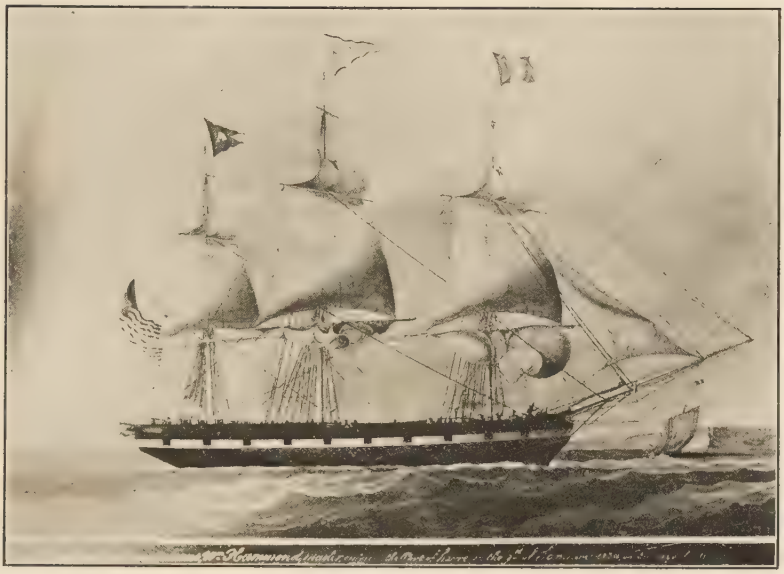
SHIP PORTRAITS PAINTED BY FREDERIC ROUX

[67] UNITED STATES FRIGATE "CONSTITUTION," BUILT AT BOSTON IN 1797.
From an engraving by Barallier, 1824, after the painting by Frederic Roux, owned by M. Laurient Chambon.

[68] BRIG "CAMBRIAN," OF SALEM, BUILT IN 1818.
From the painting by Frederic Roux, 1826, owned by Mr. John Bertram Ropes.

[69] BRIG "MAGOUN," 180 TONS, BUILT AT MEDFORD IN 1825.
From the painting by Frederic Roux, 1826, owned by Mr. Charles H. Taylor.

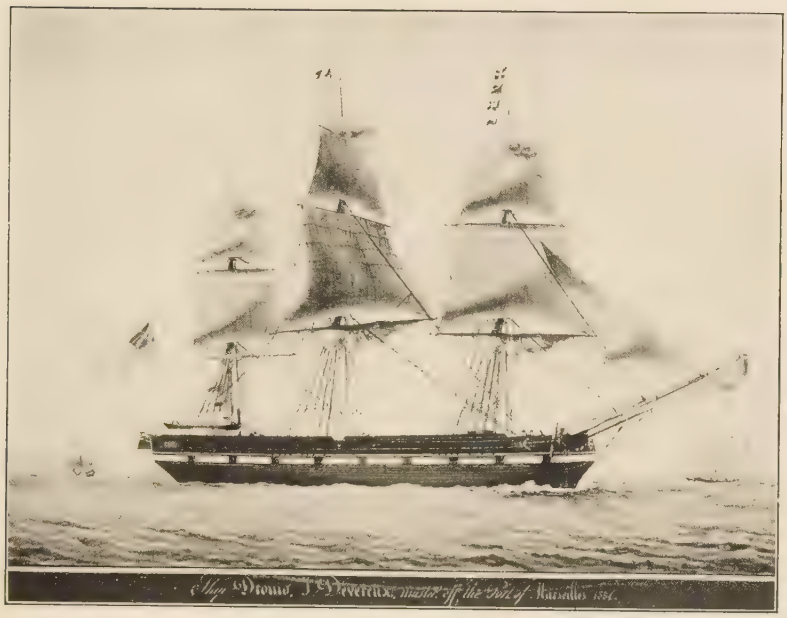
[70] SHIP "CHARLEMAGNE," OF NEW YORK.
From the painting by Frederic Roux, Paris, 1828, in the Peabody Museum, Salem.



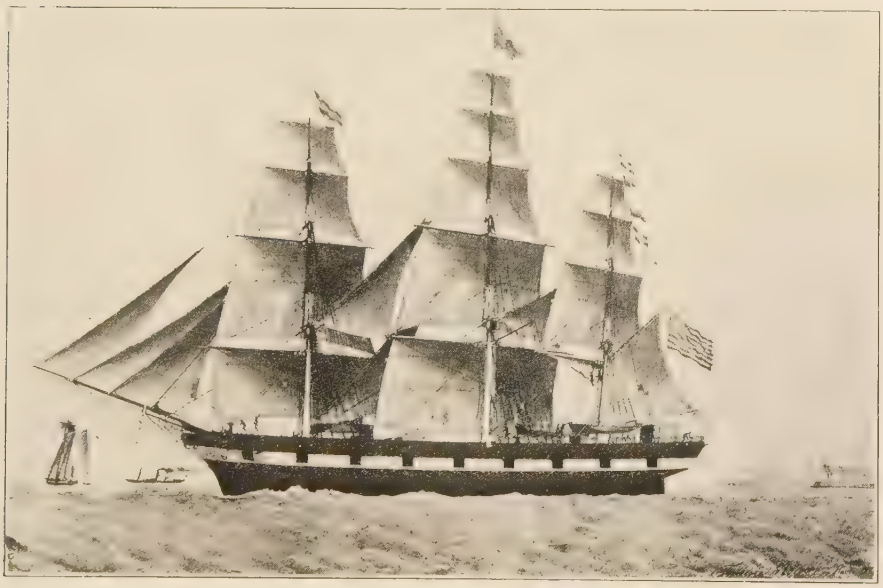
[71] SHIP "AUSTERLITZ," ENTERING THE PORT OF HAVRE.
From the painting by Frederic Roux, 1834, owned by Mrs. George E. Ladd.

[72] SHIP "OCEANA," 631 TONS, BUILT AT MEDFORD IN 1840.
From the painting by Frederic Roux, Havre, 1841, owned by Mr. F. P. Hammond.

[73] BRIG "PERSEVERANCE," 184 TONS, BUILT AT PEMBROKE, MAINE, IN 1815.
From the painting by Frederic Roux, 1836, owned by Mr. Charles H. Taylor.



[74] SHIP "DROMO," 306 TONS, BUILT AT PLYMOUTH IN 1828.
From the painting by Frederic Roux, 1836, owned by Mr. H. K. Devereux.



[75] SHIP "FRANK JOHNSON," 529 TONS, BUILT AT CAPE ELIZABETH, MAINE, IN 1850.
From the painting by Frederic Roux, Havre, 1851, owned by Mr. Joseph Morrill.

[76] SHIP "RUBICON," OF BOSTON, 487 TONS, BUILT AT MEDFORD IN 1835.
From the painting by Frederic Roux, Havre, 1837, showing the ship on Dec. 7, 1836, three days out of Boston.

[77] SHIP "CHARLEMAGNE," OF NEW YORK, IN A GALE, APRIL 1, 1836.
From the painting by Frederic Roux, 1838, in the Peabody Museum, Salem.

[78] SHIP "CHARLEMAGNE," OF NEW YORK, IN A STORM, JANUARY 28, 1838.
From the painting by Frederic Roux, 1838, in the Peabody Museum of Salem.

[79] AMERICAN SHIP "QUEEN MAB," OF THE UNION PACKET LINE.
From the painting by Frederic Roux, Havre, 1839, owned by Mr. H. H. Benkard.

[80] SHIP "PALESTINE," OF BOSTON.
From the painting by Frederic Roux, 1840, owned by Mr. Charles H. Taylor.

[81] SHIP "SPARTAN," 475 TONS, BUILT AT NEWBURY IN 1834.
From the painting by Frederic Roux, Havre, 1836, owned by Mr. Joseph Morrill.

[82] SHIP "LEONIDAS," OF NEW YORK, IN A GALE OFF THE PORT OF HAVRE.
From the painting by Frederic Roux, 1846, owned by Mr. Richard Wheatland.

[83] BRIG "SALISBURY," 296 TONS, BUILT AT NEWBURYPORT IN 1844.
From the painting by Frederic Roux, Havre, 1847.

[84] PACKET SHIP "ST. DENIS," OF THE NEW YORK-HAVRE LINE.
From the painting by Frederic Roux, 1852, owned by Mr. Horace S. Follansbee.

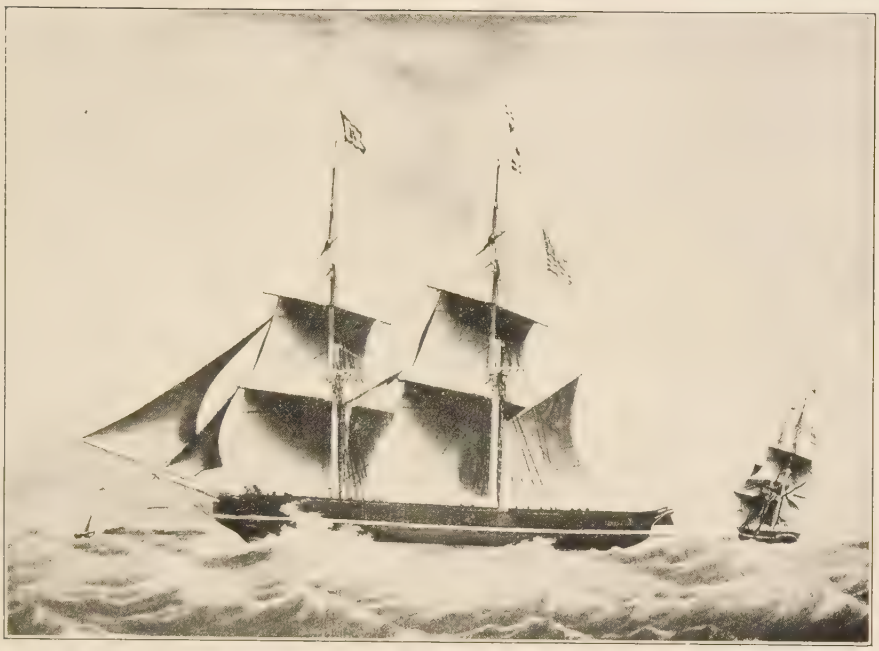
[85] SHIP "JOHN N. CUSHING," 671 TONS, BUILT AT NEWBURYPORT IN 1853.
From the painting by Frederic Roux.

[86] A GROUP OF VESSELS.
From the painting by Frederic Roux, 1867, owned by M. Laurient Chambon.

[87] FRENCH FRIGATE RIDING OUT A STORM.
From a painting by Frederic Roux, owned by M. Laurient Chambon.

SHIP PORTRAITS PAINTED BY FRANÇOIS ROUX

[88] BRIG "OLINDA," OF SALEM, BUILT IN 1825.
From the painting by François Roux, 1827, in the Peabody Museum, Salem.



[89] BRIG "ELIZA ANN," OF BOSTON, BUILT IN 1828.
From the painting by François Roux, 1835, owned by Mr. Charles H. Taylor.
Lost at sea in 1837.

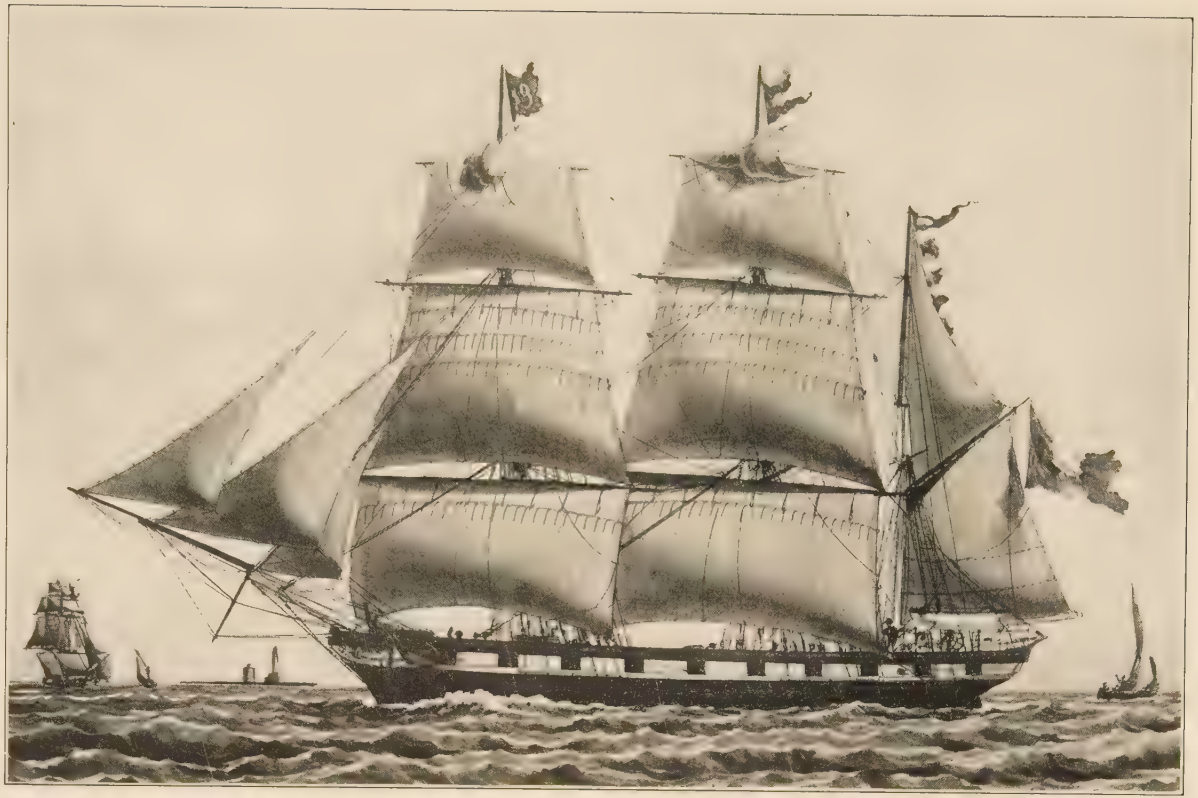
[90] BRIG "OLINDA," 178 TONS, BUILT AT SALEM IN 1825.
From the painting by François Roux, 1827, in the Peabody Museum, Salem.

[91] FRENCH BARQUE "IRMA," IN A GALE, DECEMBER, 1839.
From the painting by François Roux, owned by M. Augustin Cyprien Fabre.

[92] FRENCH BARQUE "IRIS," OF MARSEILLES, SAILING FOR INDIA, AUG. 8, 1841.
From the painting by François Roux, 1842, owned by M. Alp. Cyprien Fabre.

[93] FRENCH BARQUE "LE PARNASSÉ."
From the painting by François Roux, 1856, owned by Mme. Veuve Jules Bernabo.

[94] SHIP "ZÉLIE," OF MARSEILLES.
From the painting by François Roux, 1856, owned by Mme. Veuve Jules Bernabo.



[95] BARQUE "MARIE CLAIRE," OF MARSEILLES.
From the painting by François Roux, 1856, owned by Mme. Veuve Jules Bernabo.

[96] BARQUE "JENNY EDOUARD," OF MARSEILLES.
From the painting by François Roux, 1857, owned by Mme. Veuve Jules Bernabo.

[97] BRIG "JENNY" ARRIVING AT MARSEILLES ROAD.

The Isle of the Chateau d'If in the distance. From the painting by François Roux, 1858, owned by Mme. Veuve Jules Bernabo.

[98] BARQUE "FELIX BERNABO," OF MARSEILLES.
From a painting by François Roux, 1859, owned by Madame Veuve Jules Bernabo.

[99] SHIP "POLAND," OF NEW YORK, BURNING AT SEA.
From a painting by François Roux, 1860, in a private collection at Marseilles.

[100] CLIPPER-BARK "REBECCA GODDARD," OF BOSTON, ENTERING MARSEILLES.
From the painting by François Roux, 1862, owned by Capt. Thomas G. Frothingham.

[101] FRENCH HERMAPHRODITE BRIG.
From a painting by François Roux, 187-, owned by M. Louis Servel.

[102] FRENCH BRIG "MARIE."
From the painting by François Roux, 1872, in a private collection at Marseilles.

[103] FRENCH BRIG IN A FRESH GALE.
From the painting by François Roux, 1873, owned by M. Louis Servel.

[104] UNIDENTIFIED FRENCH SHIP.
From the painting by François Roux, 1874, in a private collection at Marseilles.

[105] FRENCH WARSHIP "LE NAPOLEON," BUILT IN 1850, UNDER STEAM AND SAIL.
From a painting by François Roux, 1876, in the Musée de Marine du Louvre.

[106] FRENCH WHALER.
From the painting by François Roux, 1881, in the Musée de Marine du Louvre.

[107] CLIPPER SHIP "GREAT REPUBLIC," BUILT IN EAST BOSTON IN 1853, BY DONALD McKAY.

From the painting by François Roux, 1882, in the Musée de Marine du Louvre.

[108] UNIDENTIFIED FRENCH BARQUE.
From a painting by François Roux, in a private collection at Marseilles.

[109] BRIG "MEROPE," OF NEW YORK.
From a painting by François Roux, in the Musée de Marine du Louvre.

[110] FRENCH BARQUE "LA VILLE DE MARSEILLES," LEAVING MARSEILLES.
From the painting by François Roux, in a private collection at Marseilles.

[111] SPANISH STEAMER "BARCINO," PLYING BETWEEN MARSEILLES AND CADIZ.
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[112] FRENCH MAN OF WAR "WAGRAM," 120 GUNS.
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From the painting by François Roux, in the Musée de Marine du Louvre.

[114] SHIP "SIR JOHN FRANKLIN," OF NEW YORK, BUILT IN 1840.
From the painting by François Roux, in the Musée de Marine du Louvre.

[115] CALIFORNIA CLIPPER BARK "RACE HORSE," OF BOSTON, BUILT IN 1850.
From the painting by François Roux, in the Musée de Marine du Louvre.

[116] CALIFORNIA CLIPPER "QUEEN OF CLIPPERS," OF NEW YORK, BUILT IN 1853.
From the painting by François Roux, in the Musée de Marine du Louvre.

[117] THREE-MASTED SCHOONER "WILLIAM ATWOOD," BUILT IN 1855.
From the painting by François Roux, in the Musée de Marine du Louvre.

[118] CLIPPER SHIP "OCEAN HERALD," OF NEW YORK, BUILT IN 1855.
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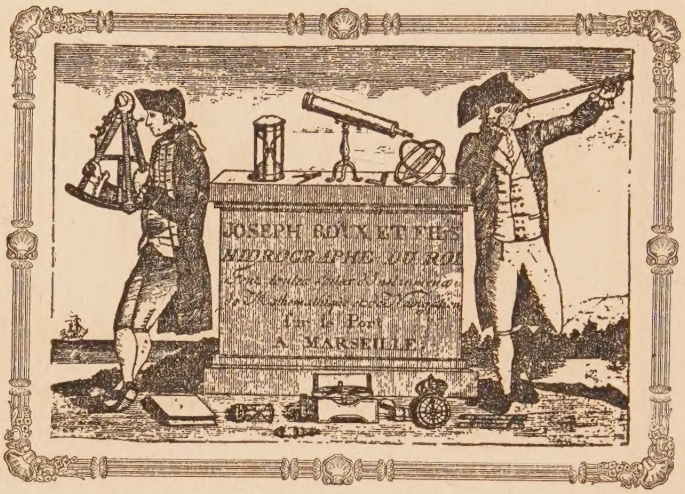
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